THE PAÑCATANTRA IN MODERN INDIAN FOLKLORE

PART I

INCLUDING

THE STORY THEMES OF PAÑCATANTRA, BOOK I

WITH AN

APPENDIX: BIBLIOGRAPHY OF INDIAN FOLK-TALES

A DISSERTATION
SUBMITTED TO THE BOARD OF UNIVERSITY STUDIES OF THE
JOHNS HOPKINS UNIVERSITY
IN CONFORMITY WITH THE REQUIREMENTS FOR THE
DEGREE OF DOCTOR OF PHILOSOPHY

BY

W. NORMAN BROWN
Harrison Research Fellow, University of Pennsylvania

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THE PAÑCATANTRA IN MODERN INDIAN FOLKLORE

W. Norman Brown

University of Pennsylvania

I. The Relation of Modern Indian Folk-tales to Literature

Brief Survey of published Indian Folk-tales[1]

In 1868 Miss Frere published her book *Old Deccan Days.* This was the first collection of stories orally current among the people of India ever presented to the Occident.[2] Three years later Mr. Thomas Steele included in the appendix to his metrical rendition of *The Kusa Jātakaya* fourteen short household tales from Ceylon. That same year Mr. G. H. Damant began to publish folk stories of Bengal in the *Indian Antiquary,* and continued to do so until 1880. Meanwhile others occasionally reported oral tales in that periodical and in books dealing with the customs and manners, or history, of particular districts of India. The next book offered to the Western public, devoted exclusively to Indian folk stories, was Miss Stokes's *Indian Fairy Tales,* privately printed in 1879. In 1883 Mr. L. B. Day's *Folk-Tales of Bengal* appeared; and the next year Captain (now Lieutenant-Colonel) Temple issued the first volume of his three-volume work, *Legends of the Panjab.* The following year he and Mrs. F. A. Steel sent out *Wide-awake Stories,* most of the tales in which had previously been published in the *Indian Antiquary.* This book was epoch-making in the study of Hindu

[1] In this essay I use the terms 'folk-tale' and 'folk story' as synonymous with 'oral' tale or story, that is, one reported orally from the folk, and contrasted with 'literary' tale or story, that is, one existing in a professed work of literature. This distinction, of course, deals not with the substance of the story but with the sort of fiction, whether oral or literary, in which the story appears. This limitation is perhaps arbitrary on my part, but it is at least convenient and is often matched in practice by others dealing with oral stories.

[2] A few Indian oral tales had been published before this time in books of travel or description, for example in Mr. T. Bacon's *Oriental Annual* (1840), and Mrs. Postans' *Cutch* (1838). See my bibliography.

folk-tales, for in addition to a number of good stories it contained a classified list of most of the incidents found in a large part of the previously published tales. Since then the publication of Indian oral stories has been extensive and continuous to the present time. In 1914 there appeared the last volume of Mr. H. Parker's three-volume collection of *Village Folk-Tales of Ceylon,* the most important work yet published in this field, containing 266 stories and indicating parallels to many of those from other collections both oral and literary.

We have now in printed form accessible to Occidental readers, in round numbers, 3000 stories from India and the adjacent countries of Ceylon, Tibet, Burma, and the Malay Peninsula. These run the gamut of folk-tale types, including myths, place and hero legends, fables, drolls, *Märchen* of all sorts, cumulative stories,[3] and ballads. Altho the folk story material is not nearly exhausted, the number of tales reported is sufficiently large and representative to afford a working basis for the study of Indian folklore. Each new collection of tales that is published contains only a small amount of new material; the greater part repeats stories or motifs that have been previously reported.

Of these 3000 stories not all are oral tales. By a loose interpretation of the word, Indian 'folklore' has been made to include some tales translated directly from literary texts. Those who have so offended are for the most part natives of the country. Pandit S. M. Natesa Sastri, for example, offers forty-five stories in his collection. One of these, which appears as No. 13 in *Tales of the Sun,* is in reality no oral tale but a translation of the Alakesakathā, a sixteenth century Tamil romance published by him in two other places as a piece of literature.[4] Other of his tales are evidently literary, as for instance No. 3, 'The Soothsayer's Son.' How many more are of this character I cannot say. The same remark applies to some of the stories found in Mr. G. R. Subramiah Pantalu's *Folklore of the Telugus,* of which, for instance, No. 41 is a translation of the entire first book of the Hitopadeśa in some Telugu version. There is also a suspicious ring to many of Mr. Ramaswami Raju's *Indian Fables,*

[3] Such as the story of Henny Penny or the Old Woman at the Stile.

[4] *The King and his Four Ministers,* Madras, 1888; and W. A. Clouston, *A Group of Eastern Romances,* Glasgow, 1889, p. 193 ff.

some of which seem to be taken directly from literature, or if oral to have been 'doctored' by the compiler. The only European, so far as I know, who has done this is the Rev. A. Wood. As the second part of his *In and Out of Chanda* he publishes five stories which are called 'a valuable contribution to our knowledge of Indian folklore.' Four of these are probably translations from some Hindustani version of the Tutinameh; they are at least good paraphrases of the Persian. The other is a translation of the Vetālapañcaviṁśati story of Śaṅkacūḍa and Jīmūtavāhana, taken, apparently, from a modern vernacular version. The remainder of the 3000 tales, however, are nearly all genuinely oral.

As is natural, some localities of India have been more thoroly explored by the story collectors than others. Ceylon leads at present in the number of tales reported, having about 310, thanks chiefly to the 263 stories contained in Mr. Parker's three-volume work mentioned above.[5] The Santal Parganas are second with about 230, of which Mr. C. H. Bompas's *Folklore of the Santal Parganas* contains 185. The Panjab is third, being represented by approximately 200.

These stories are of interest from several points of view. To the general public they offer a large amount of entertaining reading, altho strict justice compels me to admit that on the whole they hardly equal Hindu literary stories when judged by the standards of fiction. Students of folk customs and practises and popular religion have often professed a deep interest in these oral tales, claiming that they throw light on ancient habits and beliefs. This opinion, I fear, is not too well justified. The customs and superstitions portrayed in them are as a rule either those existing at present or else pure myth,[6] with the exception

[5] His work contains 266 stories, of which three are from South India.

[6] There is nothing more common in Hindu folk-tales than the election of a king, when the throne is vacant, by either some or all of the Pañcadivyāni (five divinely guided instruments, state elephant, etc.; see Edgerton, *JAOS* 33. 158 ff.). And yet this was certainly never a Hindu custom in historical times, nor, I think we may safely say, in times prehistorical. Nor were Hindu kings ever more likely than those of other countries to show the generosity so often pictured in fairy tales, both oral and literary, of dividing their kingdoms with benefactors. These and many other incidents of constant occurrence in fiction are of purely imaginary existence as far as concerns real life.

of those scattered instances where a literary story borrowed by the folk is still so fresh in the popular memory as to preserve incidents of the times past when that story received its literary form.[7] It can be said with truth, however, that there are many customs and beliefs of the folk appearing in the oral fiction that occur only rarely, if at all, in the literature.[8]

Borrowing by folklore from literature

But while these oral tales are worthy of study as a separate department of fiction, they are of more particular interest to us here on account of the relation they bear to Hindu literature. Folklorists would often give us to understand that oral and literary fictions have separate traditions after a story has once been received into literature from the folklore; that is, that oral tales have had an independent and continuous existence from the time of their birth in the distant past. They do, of course, make some exceptions to this rule in a few isolated cases where the reverse is so obvious as to be undeniable. Now, whether or not this opinion is justified in other countries, it is not substantiated in India. It is doubtless true that in the remote past many stories had their origin among the illiterate folk, often in pre-literary times, and were later taken into literature. It is also just as true that many stories that appear in literature existed there first and are not indebted to the folklore for their origin. But leaving aside questions concerning the early history of Hindu stories and dealing strictly with *modern* Indian fiction, we find that folklore has frequently taken its material from literature. This process has been so extensive that of the 3000 tales so far reported, all of which have been collected during the past fifty years, at least half can be shown to be derived from literary sources. This statement means that in the highly literary, altho illiterate, land of India oral tradition has in some

[7] A good illustration of this phenomenon is found in Parker, *Village Folk-Tales of Ceylon*, 1. 33, 348, where there is reference to *kahāpaṇa*, a coin that has not been used in Ceylon since the eleventh century A. D.

[8] For example, the 'life index' or 'separable soul,' a concept common to untutored people of many parts of the world, which in India appears in the folk-tales times without number, but in the classic fiction only rarely. (I myself have observed it there only five times, and some of those instances are doubtful.)

cases become gradually poorer until it has died, and has later been reborn from literature. In other cases stories have in all likelihood been carried by literary means to places where they did not exist previously, and have thus been implanted in the folklore. Let me illustrate this sort of borrowing by a few examples.

The first tale in Mr. Alexander Campbell's *Santal Folk Tales* is entitled 'The Magic Lamp.' Briefly it is as follows. In the capital of a certain Rāja lived a poor widow with an only son. One day a merchant came to her home from a far country, claiming to be her brother-in-law. After staying with her a few days, he left, taking the son with him to look for golden flowers. They travelled a long weary journey. When they arrived at a certain hill the merchant heaped up a large quantity of firewood, and commanded the boy to blow on it. Altho he had no fire, by continued blowing the boy ignited the wood. When the fire was burnt out, a trapdoor appeared beneath the ashes. This the boy was compelled by his uncle to lift. Under it a lamp was burning, and beside the lamp lay a great number of golden flowers.

The merchant took the flowers and went away, but left the boy in the vault. When about to perish with hunger, the boy absent-mindedly rubbed the lamp with his ring. Immediately a fairy appeared, who released him from his prison. On arriving home he found no food in the house. He started to polish the lamp to sell it so that he might get money with which to purchase rice, when suddenly the fairy appeared again, and at his request brot him food. Having now learned the secret of the lamp, he obtained by means of it horses, much wealth, and finally the Rāja's daughter as his wife, providing for her a magnificent palace. One day while the newly-made prince was out hunting, the merchant came to the palace with new lamps to exchange for old. The princess gave him the magic lamp for a new one. The merchant rubbed the lamp, the fairy appeared, and the merchant commanded that the palace and the princess be moved to his own country. When this loss was discovered, the king was enraged, and commanded his son-in-law to restore the princess by the fourteenth day or suffer the punishment of death. On the thirteenth day the young man had found no trace of his wife. In despair he lay down to sleep, resigning

himself to his fate, when he accidentally rubbed his finger ring. A fairy appeared, and at his request transported him to his lost palace. Assuming the form of a dog, he entered it, and was recognized by his wife; and the two laid plans to recover the lamp, which the merchant wore suspended around his neck. At supper the princess killed him by giving him poisoned rice to eat. The two then took the lamp, rubbed it, and had themselves and the palace carried back to the city of the princess's father. When the morning of the fourteenth day dawned, the Rāja saw the palace in its original place, found his daughter again, was delighted, and divided the kingdom with his son-in-law.

I need scarcely point out that this is the story of 'Aladdin and the Wonderful Lamp,' given almost exactly in the form familiar to all of us from childhood, with the exception of the omission of a few incidents and some changes in minor details. There can be no doubt, either, that this is a genuine folk story, genuine, that is, in the sense that it was taken directly from the lips of an untutored Santālī, for Mr. Campbell assures us by definite statement that it was. On the other hand we know that this story has not appeared elsewhere in Indian folklore, that the story itself is not Indic, that even many of the incidents in it, such as the coming of the fairy when the lamp is rubbed, are not Indic. The occurrence of it cannot possibly be due to original existence among the Santālīs. It is the familiar tale told to some of those people by a foreigner, and retold by them with modifications due to their own habits and mental paraphernalia, until it came to Mr. Campbell similar in outward appearance to the rest of the stories that he collected.

How folklore borrows from literature is shown more clearly perhaps by this illustration than by any other we have, not because the borrowing is more certain, but because the non-Indic character of the literary story makes its borrowing more easily seen. Just as surely borrowed, altho a little less evidently so, because the story is Hindu, is a fable found on pages 33 and 200 of Rouse's *Talking Thrush*, a retelling of fables collected by W. Crooke in the United Provinces of Agra and Oudh. The story was told by a brassfounder. It is entitled 'The Camel's Neck.' A camel practises austerities. Bhagwān is pleased and shows himself to him. 'Who are you?' asks the camel. 'I am the Lord of the Three Regions,' answers the god. 'Show me

your proper form,' says the camel. Then Bhagwān appears in his fourhanded form (*Caturbhuji*), and the camel worships him. Bhagwān tells him to ask a boon. 'Let my neck be a *yojan* long,' the camels requests. With such a neck the lazy beast can now graze without moving his body. One day it rains. He puts his head and neck in a cave to get out of the wet. A pair of jackals also enter the cave, see the attractive flesh of the *yojan*-long neck, and begin to eat it. The camel curls his head around to see what is annoying him, but before he can get it back to the jackals, they have eaten enough to kill him.

At first sight, this fable might appear to be a pure creation of the folk mind. As a matter of fact it is nothing of the sort. In the Mahābhārata, Parva 12. 112, this story is given as follows—just as in *The Talking Thrush,* with only a few minor variations. In the Krita age there lived a camel who had recollection of all the acts of his former life. By observing vows and practising penances he obtained favor with the puissant Brahman, so that the god determined to grant him a boon. 'Let my neck become long,' asked the camel, 'so that I may seize food even at the distance of a hundred *yojans.*' 'Let it be so,' said the god. The foolish animal became lazy, and from that day on never went out grazing. One day while his neck was extended a hundred *yojans,* a great storm arose. The camel placed his head and a portion of his neck inside a cave to escape the storm. A pair of jackals also dragged themselves to that very cave and entered it for shelter. The jackals began to eat the neck. The camel, when he perceived that his neck was being eaten, strove to shorten it; but as he moved it up and down the jackals, without losing their hold upon it, continued to eat away. Within a short time the camel died. Then says the text:

evaṁ durbuddhinā prāptam uṣṭreṇa nidhanaṁ tadā
ālasyasya kramāt paśya mahāntaṁ doṣam āgatam.

(Mbh. Calcutta ed. 12. 112. 4189.)

'Thus did that foolish camel meet with his death then. Behold, what a great evil followed in the train of idleness.' Compare with this the verse of the Hindustānī oral tale:

Ālas dokh mahān dekhyo phal kaisā bhayā;
Yāten ūnt ajān maran lagyo nij karm se.

> Idleness is a great fault: behold, what its fruit was;
> By it the foolish camel met with death, owing to his own deeds.

The close agreement of these two versions, even down to the vernacular verse, which is evidently a paraphrase of the Sanskrit and even represents a number of Sanskrit words by their etymological equivalents, shows that the oral fable is nothing more than the old story of the Mahābhārata retold by the folk.

All the literatures of India—Sanskrit, Prākrit, Pāli, and vernacular—serve as sources from which the folklore may borrow; and also the literatures of neighboring countries, especially Persia. I give here an illustration from the Pāli. In Parker's *Village Folk-Tales of Ceylon,* 3. 223, there occurs a story called 'The Son and the Mother,' belonging to the familiar 'Biter Bit' group. It is in summary as follows. A widow marries her son to the daughter of another widow, and all four live in the same house. The wife cultivates an extreme dislike for her mother-in-law, and proposes to her husband that they kill her. After long urging, she finally persuades him, and they plan to throw the old lady into the river. Now the two mothers sleep in the same room. At night, therefore, when they have retired to bed, the wife ties a string to the prospective victim's cot so that she and her husband may be sure to get the right old woman. The husband, however, secretly changes the string to the other bed. Of course, then, they throw the wife's mother into the river to the crocodiles. The next morning the wife discovers the mistake, but persists in her determination to destroy her mother-in-law. This time the plan is to burn her as a corpse. When night comes, they carry her to a pile of firewood they have collected by the side of an open grave. They have forgotten, however, to bring fire; and, since each is afraid to return home alone for it in the dark, they both go. About this time the widow awakes and sees the plot that has been laid for her. She quickly gets up, puts a real corpse on the pyre, and hides. When the couple return, they burn the corpse, and leave, satisfied now that the mother will never trouble them again. She, however, wanders about naked until she comes to a robbers' cave. These take her for a Yaksanī (ogress), and flee. They ask a Yakadurā (devil-doctor) to drive her from their cave.

When the Yakadurā comes, she assures him that she is a human being, and offers to prove the truth of her statement by rubbing tongues with him (Yaksanīs have no tongues, so the story says). He extends his tongue, but she bites it off; and he, convinced that she is too powerful a Yaksanī for him to contend with, runs away. Then the widow takes a large part of the robbers' goods, and returns to her son's home. To the surprised inquiries of the young people as to how she could return after being burnt, she replies that people burnt to death always receive goods in the next world, and that she has returned to share hers with them. The daughter-in-law now becomes greedy for heavenly wealth, too, and asks to be burnt. Her request is granted, but she, of course, never comes back. The mother and son live in ease on the goods taken from the robbers' cave, and at a later time the son marries another wife.

This story is nothing more than a verbal paraphrase of a story in Jātaka 432. Every incident as related above occurs in the Pāli, and the order of incidents is the same in both. The points in which the two differ are so slight that they would not appear in a summary. There is no need to relate the Jātaka tale, for it would agree exactly with the oral tale. It is evident that this longish and neat folk story is taken either directly from the Pāli or from the Sinhalese version of the Jātaka book.

In particular localities a single collection of stories or a romance may exercise an especially strong influence over the folklore, as in the Gilgit region of Kashmir, where a number of tales from the Alexander saga have been found orally current.[9] Other instances of borrowing could be adduced in profusion, but those given are sufficient to illustrate the phenomenon.[10]

The means by which the literary tales are carried into the folklore are many and varied. It is a well-known fact, for instance, that professional reciters of the epics penetrate to all

[9] See Haughton, *Sport and Folklore in the Himalayas,* pp. 96-103, 205.

[10] Frequently it is not the entire folk-tale that is borrowed, but only incidents or motifs. These might be termed story units, which any raconteur may combine at his pleasure in a story, thereby often creating a story that is original as far as concerns the whole, but secondary as concerns the 'units.' See Bloomfield, *JAOS* 36. 57, and Temple, in Steel and Temple, *Wide-awake Stories,* p. 386.

parts of India, often making extended visits in single villages and giving lengthy recitations every evening. Further, learned men and priests who can read literary stories delight to repeat the tales to less cultured folk. In some sections of India there are professional story-tellers who retail their wares for a price. Travelling merchants and wandering *sādhus* are other agents for the spread of stories; and even Europeans have had a share in the work, sometimes thru religious propaganda, and sometimes thru the intercourse between their children and ayahs. These are the most obvious means, but there are doubtless others.

As is to be expected, various literatures have exerted especially strong influences over various parts of India. Sanskrit has been the most influential, if for no other reason than that it is the recognized literary vehicle *par excellence* of the larger part of India. In many cases it acts thru the medium of vernacular literatures, which are always potent in their native localities.[11] Jainistic Sanskrit is remarkably well represented in the collections from Western and Central India. In Southern India the vast Tamil literature dominates the folklore. Pāli has considerable influence in the regions where Hīnayāna Buddhism is the prevailing religion—Ceylon, Burma, and Siam—probably thru the spoken languages of those regions, into which many of the sacred books have been translated. It also shows its traces in Southern India, where it acts thru Tamil. Over all Northwestern and Northern India Persian literature has operated largely, and its force is felt as far east as Bengal and as far south as the Telugu country, altho with ever decreasing strength in ratio to the distance from Persia. In the Malay peninsula there is Arabic influence, originating in the Mohammedan sections there. The meager collections we have from Tibet strangely enough owe little to the sacred books of Mahāyāna Buddhism, but are indebted mostly to native Indian and Persian literatures. The reason for this may lie in the fact that most of the reported tales come from the section of Tibet thru which

[11] In dealing with vernacular literary stories that are related to folk stories care must be taken to determine which is the parent. An instance where a late literary collection has taken a tale from the folklore is found in the Tamil-Malay *Pandja Tandaram* 1. 5 (see Hertel, *Das Pañcatantra*, pp. 295 and 299). This story from a Malay folk version of the Lion and the Hare has been borrowed by the compiler of that text.

runs the trade route from India to Lhasa. Christian religious literature has given much to the folklore of the Salsette and the Malabar coast.

The folk-tales that are independent of literature seem to be of fairly well defined types. All cumulative stories, most cosmological myths, the majority of place, but not hero, legends, many fairy stories[12] and *Märchen*, and a large number of drolls, seem original among the folk. This statement, however, is not to be considered final, for with the increase of my opportunities to become acquainted with the large field of Hindu literature and that of adjacent countries, I find it ever more difficult to decide just what kinds of stories are independent.

The extent to which folklore as a whole has borrowed from literature is another question to which only a provisional answer can be given. After a study of the subject for several years, my present estimate is that somewhat over a half of the oral fiction can be shown to be thus secondary.[13] But a complete perusal of all the literatures that have had access to India, if this were possible, would doubtless show the proportion to be much higher.

II. Pañcatantra Stories Represented in Hindu Folklore

At the close of the preceding section I made the statement that over a half of the stories contained in the published collections of Hindu oral tales can be shown to be derived from literary sources. To illustrate this point I am making an extensive investigation of the folk-tales, comparing them with parallel stories in the literature of India and those of other countries that have had an opportunity to influence Indian popular lore, and endeavoring to determine just what is the status of each folk-tale that thus comes under consideration. From time to time I hope to publish my results.

As a starting point for my investigations I have chosen to examine those oral stories that parallel the fables found in the older Indian versions of the Pañcatantra, that is to say, the

[12] This remark applies to fairy stories in their complete form, not to the separate elements of which they are a combination.

[13] This fact seems all the more remarkable when we recall that folk-tale collectors are often encouraged to reject stories which are obviously borrowed. See, for example, W. Crooke in the *Indian Antiquary* 22, p. 196.

Tantrākhyāyika, the versions contained in Somadeva's Kathāsaritsāgara and Kṣemendra's Bṛhatkathāmañjarī, the Southern Pañcatantra, Textus Simplicior, Pūrṇabhadra's Pañcākhyānaka, and the Hitopadeśa.[14] The majority of these Pañcatantra stories have numerous literary parallels, and I have used all of these that I know and have been able to see.

The folk-tales surveyed by me in pursuing this investigation are those referred to in my bibliography at the end of this paper. Unfortunately, as I indicate there, some of the books have not been accessible to me, but their number is not large and the consequent omissions will not be many. The most important works that I have not seen are Thornhill, *Indian Fairy Tales; The Orientalist,* vols. 3 and 4, and *North Indian Notes and Queries.* These and the other unexplored titles contain, I should guess, about 200 stories, not a very large fraction of the 3000 that have been published. One other book, Mackenzie's *Indian Fairy Tales,* is so unscientifically compiled that I have not been able to use it.[15]

Altho I have treated the oral tales that duplicate stories in the entire five books of the Pañcatantra, the exigencies of space are such that at present only the part dealing with the first book can be published. At a later time I hope to present the remainder.[16]

There are discussed in this paper 45 oral stories, of which 31 are traced to literary sources, 8 show themselves to be derived from literary sources which, however, have not yet come to my hand; and 6 appear to be independent. Three other stories are treated which appear in folk collections, but are themselves literary.

There is added here a table showing in summary the places where the folk-tales treated are published, the stories from the Pañcatantra cycle to which they are parallel, and the status of each story—whether borrowed or original.

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[14] For a bibliography of these and the later versions of the Pañcatantra, and their literary history, see Hertel, *Das Pañcatantra,* Leipzig, 1914, and Chauvin, *Bibliographie des ouvrages arabes ou relatifs aux Arabes publiés dans l'Europe chrétienne de 1810 à 1885,* vol. 2.

[15] See my remark on this book in the bibliography.

[16] The dissertation offered for my doctor's degree included the treatment of all stories duplicated in the entire Pañcatantra and Hitopadeśa.

Folk-tale	*Pañcatantra parallel*	*Source*	*Where treated*
Bompas, *Folklore of the Santal Parganas,* p. 293	Grateful Animals, Ungrateful Man (Pūrṇabhadra I. 9)	Original	III. 7
p. 304	Unchaste Weaver's Wife (Tantrākhyāyika I. 3c, etc.)	Hitopadeśa II. 5b	III. 3
Butterworth, *Zigzag Journeys in India,* p. 16	Lion and Hare (Tantrākhyāyika I. 6, etc.)	Textus Simplicior I. 8 or Pūrṇabhadra I. 7	III. 6
Damant, *Bengali Folklore, Indian Antiquary* 1, p. 118	Grateful Animals, Ungrateful Man (Pūrṇabhadra I. 9)	Original	III. 7
Dames, *Balochi Tales, Folk-lore* 3, p. 517	Lion and Hare (Tantrākhyāyika I. 6, etc.)	Textus Simplicior I. 8 or Pūrṇabhadra I. 7	III. 6
Dracott, *Simla Village Tales,* p. 2	Ape and Officious Bird (Textus Simplicior I. 18; IV. 11)	Any Pañcatantra version	III. 14
p. 198	Blue Jackal (Tantrākhyāyika I. 8, etc.)	Kadiri's Tutinameh XVII	III. 9
Fleeson, *Laos Folklore of Farther India,* p. 95	Grateful Animals, Ungrateful Man (Pūrṇabhadra I. 9)	Is itself literary	III. 7
p. 108	Duṣṭabuddhi and Abuddhi (Tantrākhyāyika I. 15, etc.)	Unknown text	III. 15
Frere, *Old Deccan Days* (2d ed.), p. 156	Lion and Hare (Tantrākhyāyika I. 6, etc.)	Textus Simplicior I. 8 or Pūrṇabhadra I. 7	III. 6
Ganeshji Jethabhai, *Indian Folklore,* p. 30	Iron-eating Mice (Tantrākhyāyika I. 17, etc.)	Śukasaptati Simplicior 39	III. 17
Knowles, *Dictionary of Kashmiri Proverbs,* p. 192	Blue Jackal (Tantrākhyāyika I. 8, etc.)	A Persian or Arabic story	III. 9
p. 199	Iron-eating Mice (Tantrākhyāyika I. 17, etc.)	Persian Chihil Qissa	III. 17
Manwaring, *Marathi Proverbs,* p. 41	Strandbird and Sea (Tantrākhyāyika I. 10, etc.)	Original	III. 10

Folk-tale	*Pañcatantra parallel*	*Source*	*Where treated*
McNair and Barlow,[17] *Folk-Tales from the Indus Valley, Indian Antiquary* 29, p. 403	Grateful Animals, Ungrateful Man (Pūrṇabhadra I. 9)	Some Mahommedan tale	III. 7
Natesa Sastri,[17] *Folklore in Southern India* 1, p. 9	Grateful Animals, Ungrateful Man (Pūrṇabhadra I. 9)	Is itself literary	III. 7
O'Connor, *Folk-Tales from Tibet*, p. 23	Iron-eating Mice (Tantrākhyāyika I. 17, etc.)	Unknown Buddhist story	III. 17
p. 51	Lion and Hare (Tantrākhyāyika I. 6, etc.)	Original	III. 6
Pantalu,[17] *Folklore of the Telugus* (3d ed.), p. 9	Lion and Hare (Tantrākhyāyika I. 6, etc.)	Kalīla wa Dimna	III. 6
p. 17	Duṣṭabuddhi and Abuddhi (Tantrākhyāyika I. 15, etc.)	Kathāsaritsāgara	III. 15
p. 47	Heron and Crab (Tantrākhyāyika I. 5, etc.)	Tamil version translated by Dubois	III. 5
p. 53	Three Fish (Tantrākhyāyika I. 12, etc.)	Any Pañcatantra version except Textus Simplicior	III. 11
Parker, *Village Folk-Tales of Ceylon* 1, p. 234	Haṁsas and Tortoise (Tantrākhyāyika I. 11, etc.)	Unknown literary tale	III. 12
p. 247	Ape and Officious Bird (Textus Simplicior I. 18; IV. 11)	Tamil literary story	III. 14
p. 342 (3 variants)	Heron and Crab (Tantrākhyāyika I. 5, etc.)	Jātaka 38	III. 5
2, p. 385 (motif only)	Lion and Hare (Tantrākhyāyika I. 6, etc.)	Original	III. 6
p. 445	Sparrow and Elephant (Textus Simplicior I. 15)	Jātaka 357 and a Tamil story	III. 13
3, p. 22	Lion and Bull (Book I, frame story)	Jātaka 349	III. 1
p. 30	Louse and Flea (Tantrākhyāyika I. 7, etc.)	Is itself literary from Textus Simplicior I. 9	III. 8

[17] These collections have been published in other forms; see the bibliography.

Folk-tale	*Pañcatantra parallel*	*Source*	*Where treated*
Pieris, *Sinhalese Folklore, Orientalist* 1, p. 134	Haṁsas and Tortoise (Tantrākhyāyika I. 11, etc.)	Unknown literary text	III. 12
Ramaswami Raju, *Indian Fables,* p. 78	Crows and Snake (Tantrākhyāyika I. 4, etc.)	Unidentified literary version	III. 4
p. 82	Lion and Hare (Tantrākhyāyika I. 6, etc.)	Textus Simplicior I. 8 or Pūrṇabhadra I. 7	III. 6
p. 88	Heron and Crab (Tantrākhyāyika I. 5, etc.)	Any one of a number of texts	III. 5
Rouse, *Talking Thrush,* p. 130	Lion and Hare (Tantrākhyāyika I. 6, etc.)	Textus Simplicior I. 8 or Pūrṇabhadra I. 7	III. 6
pp. 170, 215	Ape and Officious Bird (Textus Simplicior I. 18; IV. 11)	Hitopadeśa III. 1	III. 14
Skeat, *Fables and Folk-Tales from an Eastern Forest,* p. 18	Heron and Crab (Tantrākhyāyika I. 5, etc.)	Jātaka 38	III. 5
p. 28	Lion and Hare (Tantrākhyāyika I. 6, etc.)	Hikāyat Kalīla dan Damina	III. 6
p. 30	Lion and Bull (Book I, frame story)	Hikāyat Kalīla dan Damina	III. 1
Smeaton, *Loyal Karens of Burmah,* p. 137	Rams and Jackal (Tantrākhyāyika I. 3b, etc.)	Original	III. 2
Steel and Temple, *Panjabi Tales, Indian Antiquary* 12, p. 177 (2 versions)	Lion and Hare (Tantrākhyāyika I. 6, etc.)	Version (1), Kalīla wa Dimna	III. 6
		Version (2), Textus Simplicior I. 8 or Pūrṇabhadra I. 7	III. 6
Steele, *Kusa Jātakaya,* p. 255	Cranes and Mongoose (Tantrākhyāyika I. 16, etc.)	Tamil literary story	III. 16
p. 250	Iron-eating Mice (Tantrākhyāyika I. 17, etc.)	Unknown Buddhist story	III. 17
p. 251	Heron and Crab (Tantrākhyāyika I. 5, etc.)	Jātaka 38	III. 5
Swynnerton, *Romantic Tales from the Panjab with Indian Nights Entertainment,* p. 154	Lion and Hare (Tantrākhyāyika I. 6, etc.)	Anvar-i Suhaili I. 14	III. 6

Folk-tale	*Pañcatantra parallel*	*Source*	*Where treated*
Taylor, *Indian Folk-Tales, Folk-Lore* 7, p. 88	Ape and Officious Bird (Textus Simplicior I. 18; IV. 11)	Textus Simplicior or Pūrṇabhadra	III. 14
Upreti, *Proverbs and Folklore of Kumaun and Garhwal*, p. 322	Grateful Animals, Ungrateful Man (Pūrṇabhadra I. 9)	Pūrṇabhadra I. 9	III. 7
p. 403	Iron-eating Mice (Tantrākhyāyika I. 17, etc.)	Śukasaptati Simplicior 39	III. 17

This table affords considerable evidence in support of the theory that it is the folk-tales and not the literary tales that are borrowed. It is always a literary version of wide currency in the region from which the oral tale is reported that is the nearest parallel to this oral tale and is selected as its source.[18] These literary tales, however, have usually been imported into that region after having received their characteristic form elsewhere, and cannot, therefore, be considered as secondary to the folk stories. Rather the folk stories must be dependent upon them. Notice, for example, that Arabic or Persian tales appear as sources six times, and Pāli stories five times.

III. Discussion of Individual Stories

Before entering upon the treatment of the oral stories a few remarks of an explanatory nature should be made.

The stories are discussed under their Pañcatantra titles in the order of the fables in the older Indian versions of the Pañcatantra as given by Hertel, *Das Pañcatantra,* p. 12 ff.

The various stages of treatment of the stories in each section are as follows: First, references are given to the Pañcatantra texts in which the literary story appears. Next follow references to the oral stories. After this I give a summary of the Pañcatantra type of the story. Last of all comes the discussion of the individual folk-tales. This order of treatment is occasionally varied, but the variations are always indicated.

In discussing the stories I have not thot it my duty to give all the literary parallels. These are now generally well-known in consequence of their indication by Hertel at scattered places in his *Das Pañcatantra* and in his *Tantrākhyāyika,* Einleitung, p. 128 ff. I have referred to only those that seem to have a bearing upon the oral versions.

Nor have I anywhere in this essay given a bibliography of the various versions and texts of the Pañcatantra. These have been completely exploited by Hertel, *Das Pañcatantra,* Leipzig, B. Teubner, 1914; and Chauvin, *Bibliographie des ouvrages*

[18] The single exception to this generality occurs in the case of a folk story reported in Pantalu, *Folklore of the Telugus,* of which the Kathāsaritsāgara furnishes the source, in all likelihood, however, acting thru some later and more familiar text.

arabes ou relatifs aux Arabes publiés dans l'Europe chrétienne de 1810 à 1885, vol. 2.

Last of all I want to call particular attention to the fact that in this paper I am dealing only with *stories* appearing in the folklore that are paralleled in the older versions of the Pañcatantra, not with *motifs* in the large. The distinction can be easily appreciated by glancing at the section devoted to the story of the Iron-eating Mice and comparing with the stories there treated the occurrences, listed in the footnote, of the same underlying psychic motif.

1. *LION AND BULL:* Pañcatantra, Book I, frame story.

Folklore: Parker, *Village Folk-Tales of Ceylon,* 3, p. 22; Skeat, *Fables and Folk-Tales from an Eastern Forest,* p. 30.

Parker's story is as follows: A jackal, seeing a lion and bull friends, wishes to be admitted to their friendship, and approaches the bull with this end in view. The bull repels him, and to revenge himself the jackal brings about a quarrel between the two, telling the lion that the bull claims to be the more powerful, and the bull that the lion intends to kill him with his roar. The bull and the lion fight, with the result that the lion's roar kills the bull and the bull gores the lion to death.

This story is markedly different from that of the Pañcatantra in which one of a pair of jackals, ministers of a lion, first welcomes a bull, and, later, jealous of the favor the lion shows him, estranges them. They fight and the lion kills the bull. It comes nearer a Buddhist story found in Jātaka 349, Schiefner, *Tibetan Tales* (Ralston's translation), p. 325, Jülg, *Mongolische Märchen,* p. 172, Busk, *Sagas from the Far East,* p. 192; Chavannes, *Cinq Centes Contes et Apologues* II, p. 425.[19] These literary tales and the oral tale differ from the Pañcatantra stories in these respects: the lion and bull are friends before the jackal appears on the scene, and both are killed in the fight. The oral tale, however, disagrees with the Buddhist literary tale in these points: the jackal is not admitted to the friendship of the lion and the bull, and it is by roaring that the lion kills the bull. This widespread and ancient Buddhist literary story, however, is the source of the oral tale. The lion's roar that kills

[19] A variant in which the attempted estrangement is not successful is found in Schiefner, *l. c.,* p. 328, Chavannes, *l. c.* 2, p. 233, and Jātaka 361.

is of frequent occurrence in Buddhist literature,[20] and has found its way into this story through the narrator's familiarity with it as the way *par excellence* for a lion to destroy his enemy. The only other notable difference lies in the first part of the oral tale, where the jackal makes overtures to the bull and is repelled. This is a folk substitution for the prelude to the literary tale which, being of secondary importance in the plot of the fable, has been forgotten. That the oral story is borrowed from the literary tale, and not the literary tale from the oral, seems self-evident here. It would be barely possible that the Sinhalese oral tale is responsible for the Pāli tale, but it is inconceivable that it should be the source of the ancient Tibetan tale mentioned above.

The Malay tale of Skeat is a queer jumble. The mousedeer sets the Wild Bull of the Clearing and the Bull of the Young Bush to fighting by alleging that each has slandered the other. The Bull of the Clearing slays his rival. The mousedeer has watched the battle from a seat on a white-ant hill, and the ants have burrowed into him so that he cannot rise. The victorious bull scatters the anthill and releases him. The mousedeer cuts the dead bull's throat, according to Mohammedan rites, and commences to flay the carcase. At this juncture a tiger approaches, and asks for some of the meat (evidently thinking that the mousedeer has slain the bull). He obtains his request on condition that he assist in the flaying. Rain falls, and the mousedeer sends the tiger to cut boughs with which to make a shelter. The tiger tries to clamber upon a raft in a river; but the bank is so slippery and his shoulders so wet with blood that he does not succeed. Noticing the mousedeer quivering, he says, 'What makes you shiver so?' The mousedeer replies ferociously, 'I am quivering with anticipation.' The tiger, fearing that the mousedeer means with anticipation of eating him, runs away.

Since other Malay tales are descended from Semitic sources,[21] and since this story itself shows Moslem influences, such as the throat-cutting noted above, we may assume that it comes into

[20] See Jātakas 152 and 241; Chavannes, *Cinq Cents Contes et Apologues* 2, p. 339; Parker, *Village Folk-Tales of Ceylon*, 1, p. 242.

[21] For example, the Malayan folk version of the Lion and the Hare treated below.

the folklore thru the Malayan Hikāyat Kalila dan Damina. In the folk treatment the lion and the bull, by a process of assimilation, have become two bulls. The account of their friendship has been omitted. The incident of the mousedeer stuck to the ant-hill is a touch of local humor. The rest of the story, the frightening of the strong tiger by the weak mousedeer, is an illustration of the motif of bluff.[22]

2. *RAMS AND JACKAL:* Tantrākhyāyika I. 3b, and in all other older versions except Somadeva and Kṣemendra.

Folklore: Smeaton, *Loyal Karens of Burmah*, p. 137.

Two rams are fighting. A jackal sees the conflict and runs in between them to lick up the blood that flows from their heads. Failing to get out of their way, he is caught between them as they charge each other and is crushed to death.

In Smeaton's tale a black and a white buffalo graze together peacefully in a large plain. A hare tells each of them that the other is complaining of his fellow's greed for grass, and in this way sets them fighting. While they are goring each other, he skips from the head of one to the other, urging them to fight with greater fury. By a misstep he falls between their two heads just as they meet, and is killed.

This oral tale has no good literary parallel, and in its present form seems original. Certainly only the plot, and not the details, can be borrowed from literature. The incident of the two buffaloes who first graze together peacefully and are afterwards set at enmity by the hare reminds one of the Malayan oral version of the Lion and the Bull discussed above, and may possibly be a reflection of it. The hare is the 'clever animal' in Karen stories, and here plays that part by causing trouble between the two buffaloes. The story seems to be a combination of the Malayan tale mentioned and the story of the Rams and the Jackal.

3. *UNCHASTE WEAVER'S WIFE:* All older versions of the Pañcatantra as I. 3c or 4c, except in Somadeva and Kṣemendra; in Hitopadeśa II. 5b.

Folklore: Bompas, *Folklore of the Santal Parganas*, p. 304.

A weaver one night catches his wife in the act of going to her lover, and ties her to a post. While the weaver is asleep,

[22] A paper by me discussing this motif will soon appear in print.

a barber's wife, who acts as procuress, releases her and takes her place. The husband awakes and addresses some words to the substitute wife, but she, fearing discovery, does not reply. In anger he cuts off her nose. The real wife soon returns and exchanges places with her substitute. In the morning she makes a trick asseveration of truth by her chastity, calling upon the powers of Heaven to restore her nose if she be truly chaste. When the weaver sees his wife with her nose whole he thinks it has been restored by virtue of her chastity, is convinced that he has misjudged her, and begs her pardon. At this point the Hitopadeśa story ends, but the other versions tell how the barber's wife fixes the blame for the loss of her nose upon her husband.

The folk story is part of a longer tale which is made up, like many other folk stories, of several small tales.[23] A husband finds that his wife has illicit relations with a Jugi. He beats her. The Jugi hears the woman cry, and sends an old woman to summon her. The old woman takes the place of the wife, weeping and wailing in her stead, while the wife goes to the Jugi. The husband, irritated by the false wife's noise, rushes out of the house, and cuts off her nose. When the real wife returns she complains of the false charge her husband has brot against her. She then calls him to come and see the miracle that has taken place. He finds her with her face whole, repents of his conduct, and has full faith in her virtue. From the fact that the folk-tale ends here, as does the Hitopadeśa, and since the Hitopadeśa is the common Bengal version of the Pañcatantra, I conclude that it is the source of the oral story, acting thru any Sanskrit or vernacular text current in Bengal.

4. *CROWS AND SNAKE:* All older versions of the Pañcatantra except Somadeva, being Tantrākhyāyika I. 4 etc.

Folklore: Ramaswami Raju, *Indian Fables,* p. 78.

A snake, living at the foot of a tree in which a family of crows have their nest, has a habit of devouring their young. To get

[23] The first part of the story is an account of the husband's discovery of his wife's infidelity. He locks her out of the house, whereupon she throws a large stone into a pool of water. When he hears the splash, he thinks she is drowning herself, and rushes out to save her. She quickly slips into the house herself, and locks out her husband. The next day he punishes her as told above.

rid of the enemy the male crow steals some jewelry and drops it down the snake's hole. The owner has the hole dug up to recover his property, and while doing so kills the snake. In all literary versions except the Southern Pañcatantra and Hitopadeśa the male crow consults his wise friend, the jackal, who suggests to him the stratagem by which the snake is destroyed.

In the oral story a serpent eats the young of a raven. The raven offers the serpent a portion of her daily food to secure immunity for her offspring; but the snake rejects the bargain, disdaining the carrion on which the raven feeds. The raven, going to a palace, steals a bracelet belonging to the queen and drops it in the serpent's hole. As the servants dig for the bracelet, the snake attacks them, and they kill it.

This oral story agrees with no literary version I have seen, the chief point of difference being the proposed bargain. In other respects (the kind of jewelry and place from which stolen) it agrees better with Tantrākhyāyika than with any other version, altho no mention is made in the popular story of the jackal as adviser, in which point it is similar to the Hitopadeśa. The tale appears either to be descended from some literary version with which I am not familiar, or to have been deliberately modified by Ramaswami Raju in the retelling.

5. *HERON AND CRAB:* All Pañcatantra books (Tantrākhyāyika I. 5, etc.).

Folklore: Ramaswami Raju, *Indian Fables*, p. 88; Pantalu, *Folklore of the Telugus* (3d ed.) p. 47 (*Indian Antiquary* 26, p. 168); Steele, *Kusa Jātakaya*, p. 251; Parker, *Village Folk-Tales of Ceylon*, 1, p. 342 (three variants); Skeat, *Fables and Folk-Tales from an Eastern Forest*, p. 18.

A heron reports to a pond full of fish that destruction threatens them. In response to their alarmed inquiries as to how they may be saved, he offers to carry them to another pool. They agree, and he takes them away one at a time, not, however, to another pond, but to a tree where he eats them. Not content with the fish he tries the same trick on a crab. The latter, however, sees thru the deceit, and cuts the heron's throat with his claws.

The literary versions may be divided into two classes: (1) those in which not all the fish in the pond are eaten by the heron, but some live to hear the crab tell of the villain's destruction;

and (2) those in which no mention is made of any fish surviving or of the crab returning to them. The first class includes Tantrākhyāyika, Tantrākhyāna, Textus Simplicior, Pūrṇabhadra, and Kalīla wa Dimna; the second includes Somadeva, Kṣemendra, Southern Pañcatantra, and Hitopadeśa. Two other versions are distinguished by an especial characteristic. In Jātaka 38 and Dubois's *Pantcha-Tantra*, p. 76, the heron points out or prophesies a drought and thus persuades the fish to leave their home, while in the other versions he claims to have overheard fishermen planning to fish out the pond.

Ramaswami Raju's story agrees with those in class (1) noted above. It is an abbreviation of some one of them, just what one cannot even be surmised because Mr. Raju is unscientific enough not to give any indication as to the part of India from which his stories come.

Pantalu's Telugu story belongs with Dubois's tale, mentioned above. They agree even so far as to specify the same length of time for the duration of the drought prophesied, twelve years. The crab, however, is not mentioned in Pantalu's story. It ends with the wicked crane enjoying his unholy feast. The folk-tale is a descendant of the one translated by Dubois, in which the point of the story, the punishment of the rascally crane, has been forgotten.

There are four Sinhalese folk versions of this tale, one in Steele's work and three in Parker's (see references above). For the sake of convenience I refer to Parker's three variants as (1), (2), and (3). All of these come from the Jātaka story. In Steele, and in Parker (1) and (2), it is stated that the pond in which the fish live is drying up, just as in the Pāli tale. In Parker (1) the heron offers the fish as a reason for changing their home the small size of the hole in which they live. The hole is a folk substitution for the original lake which has been forgotten. Parker (1) is the only one of the four versions that retains the heron's claim that he is living an ascetic life. Parker (2) and (3) describe how the fish send a scout to examine the new home. This incident is peculiar to the Jātaka among the literary texts; it describes the scout as large and one-eyed. The description is lacking in the oral tales. Parker (3) varies this point by having the heron devour the scout, instead of bringing him back to report. To excuse the failure of the scout to return,

the heron says that the first fish is so happy in his new quarters that he refuses to leave them. The correct conclusion of the tale, the killing of the heron by the crab, is found only in Steele and Parker (1). In Parker (3) both animals perish, and in Parker (2) the heron kills the crab. This latter case shows how unintelligently the folk can treat a story. The moral has quite vanished. A composite of these four Sinhalese folk tales would give the Jātaka story nearly as in the Pāli, and we may conclude that it is their source.

The Malayan tale of Skeat is also borrowed from the Jātaka, showing the characteristic features of that version, for in this oral tale the villain (a pelican) prophesies a drought and the fish send one of their number to examine the new pool.

6. *LION AND HARE:* All Pañcatantra books. (Tantrākyāyika I. 6, etc.)

Folklore: Rouse, *Talking Thrush,* p. 130; Frere, *Old Deccan Days* (2d ed.), p. 156; Pantalu, *Folklore of the Telugus* (3d ed.), p. 9 (*Indian Antiquary* 26, p. 27); Butterworth, *Zigzag Journeys in India,* p. 16; Swynnerton, *Romantic Tales from the Panjab with Indian Nights' Entertainment,* p. 154; Ramaswami Raju, *Indian Fables,* p. 82; O'Connor, *Folk-Tales from Tibet,* p. 51; Parker, *Village Folk-Tales of Ceylon,* 2, p. 385; Skeat, *Fables and Folk-Tales from an Eastern Forest,* p. 28; Steel and Temple, *Panjabi Tales, Indian Antiquary* 12, p. 177 (2 versions); Dames, *Balochi Tales, Folk-Lore* 3, p. 517.

The lion terrorizes the other animals of the forest by the indiscriminate slaughter he makes among them. They persuade him to cease on condition that they supply him with one of their number every day. When it comes the hare's turn to be the lion's dinner, he plans to destroy the tyrant. He does not arrive in the lion's presence until late, and excuses himself by saying that another lion has detained him on the way. The first lion is angry, and demands to be shown his rival. The hare tells him to look down a certain well. He does so, mistakes his own reflection for the other lion, leaps at it, and is drowned.

The literary versions of this story naturally divide themselves into two classes: (1) those in which the hare says that he himself was appointed by the rest of the animals to be the lion's prey—these include all Indian Pañcatantra books except those noted in the next class; (2) those in which the hare says he was

sent with a second and fatter hare which was meant to be the lion's dinner but which has been seized by the other lion—these include Kalīla wa Dimna (all versions), Pañcākhyānavārttika 30, Pandja Tandaram (see Hertel, *Das Pañcatantra*, pp. 67 and 299). To class (2) belongs properly the story as told in the Jainistic Pañcatantra books, Textus Simplicior I. 8 and Pūrṇabhadra I. 7. In these the hare says that he was sent in company with five other hares, evidently all to be eaten by the lion. The five are kept by the rival lion as hostages.

The folk stories are differentiated similarly. To class (1) belong those in Rouse, Frere, Butterworth, Raju, O'Connor, Parker, Steel and Temple (version 2), and Dames. To class (2) belong those in Pantalu, Swynnerton, Skeat, and Steel and Temple's *Panjabi Stories* (version 1).

Rouse's and Raju's stories are to all intents and purposes the same.. The tyrant animal in Raju's tale is the tiger, which is interchangeable with the lion in folklore. Except for the fact that the folk-tales make no mention of any other hares than the one clever hare, this tale would represent an abbreviated version of Textus Simplicior or Pūrṇabhadra. It cannot be from the Hitopadeśa or any other version included in class (1), because it contains two details found in the Jainistic texts which do not appear in class (1): the hare says that the rival lion claims to be the real lord of the forest; and after the lion has been killed the other animals unite in singing the praises of their deliverer, the hare. These oral versions are either a folk working over of the Jainistic story from which mention of the other hares has been omitted, or a popular form of some literary descendant of the Jainistic tale that omits this detail.

Dames's story has the same origin as the two just treated. It agrees with Raju's story except in these three points: the clever animal is a fox, not a hare; the fox does not say that the other tiger claims to be king, but merely remarks that another tiger has come into the country and is even now sitting at home after enjoying a jackal; and after the fox has destroyed the tiger, and returned safe, he is called to account by the other animals who sent him for apparently not reporting to the tiger, at which time he tells how he killed the tiger.

Steel and Temple's second version also agrees well with Raju's tale except that the clever animal is a vixen, and that the vixen

tells the tiger that a similar agreement has been made by the animals with the tiger's brother. The tiger demands that the vixen show him his brother, and, of course, is shown his reflection in a well.

The Tibetan tale of O'Connor differs widely from all the other versions with which I am familiar. A hare is caught by a lion. He advises the lion to eat another and very large animal, larger even than the lion himself, and very dangerous, which lives in a water-tank. The lion compels the hare to lead him to this tank. On arriving there, goaded to fury by the cautions of the hare not to attack the ferocious beast in the tank, the lion leaps in and is drowned. The next day the hare tells the lioness that he has destroyed her mate. She chases him, and he leads her to a hole in the wall of an old castle, into which she rushes with so much momentum that she sticks there unable to get out. and eventually dies of starvation.[24] This is the literary story very much changed by folk treatment, preserving only the main point of the literary tales and varying all the details. It is original.

Frere's and Butterworth's stories are identical, corresponding at times even in wording, and may be treated as one. The hero is a jackal. There is no mention of an agreement between the lion and the rest of the animals. The story opens with a reign of terror in which the lion slays all the wild beasts of the forest except two jackals. These elude him for some time, but are finally compelled to come to him. From then on the story is the same as that of Rouse or of Raju until the conclusion. Here the Frere-Butterworth tale tells how the jackals stoned the lion after he fell into the well. This folk-tale is a grandchild of the Jainistic texts, but thru some version which I do not know. The stoning of the lion is found in the literature in Dubois's *Pantcha-Tantra*, p. 89, where all the animals roll large stones upon the lion. This latter version of the story is too far removed from the oral tale in other respects to be its source.

Parker's story is another familiar tale to which is appended

[24] This manner of killing the lioness is found in Bompas's *Folklore of the Santal Parganas*, appendix ('Folklore of the Kolhan'), p. 456, where a jackal accomplishes the ruin of a tiger in exactly the same way. It seems probable that this incident in the Tibetan tale is an addition taken by the folk story-teller from the incident-collection of his own mind.

the trick employed by the hare against the lion. A bear finds a woman in the forest, and takes her to his cave. Her two brothers, tracing her by the crowing of a cock which she raises, take her away with the two children she has had by the bear. The bear follows them and asks the woman why she has left. She replies that a cleverer bear has called her, whereupon he wishes to see the cleverer bear, and she shows him his reflection in a well. He leaps at the reflection and is drowned. This is the familiar story of the woman who marries a wild animal, and is afterwards rescued from him,[25] but in this case the narrator has extricated the woman from the animal's power by using the trick belonging in the story of the lion and the hare. The folk-tale as a whole is original.

We now turn to those stories belonging to class (2). Swynnerton's tale conforms closely to that of the Kalīla wa Dimna, and is probably descended from the Anvar-i Suhaili I. 14. The differences between the two are slight and only in matters of detail; for example, the villain is a tiger, not a lion, a difference, as I have indicated above, that is no difference at all.

Pantalu's tale is also from the Kalīla wa Dimna in a much abbreviated form. It cannot have any relationship with Pañcākhyānavārttika 30, the Indian representative of class (2), because in the latter no mention is made of the lion holding the hare in his arms as he looks at his reflection in the water. In the Telugu fable the clever animal is a fox. This version of the story has come into the Telugu country from the Northwest.

The story reported by Steel and Temple (1) is also from the Kalīla wa Dimna, but its precise and immediate origin is not clear. A tiger catches a jackal. The jackal says, 'You had better kill that tiger yonder before you eat me, lest he hunt your forest while you sleep.' When he shows the tiger his reflection in the water, the tiger hesitates to attack. The jackal says, 'He has caught a fine, fat jackal, tho.' The tiger leaps in the well and is drowned. The last remark of the jackal shows that this story once knew the incident of the second jackal (or hare). This, however, has been lost, and the only trace we have of it is the jackal's pointing out another of his own kind in the well.

[25] Cf. Parker, *Village Folk-Tales of Ceylon*, 2, p. 388; Bompas, *Folk-lore of the Santal Parganas*, p. 154, appendix ('Folklore of the Kolhan'), p. 454; Kingscote, *Tales of the Sun*, p. 119.

The folk story is much shortened in other respects, too,—for example, by the omission of the account of an agreement between the tiger and the other animals.

The story from Malay in Skeat's work is also from the Kalīla wa Dimna, but thru the Malayan Hikāyat Kalila dan Damina. The mousedeer, which is the clever animal in Malay stories, has not come himself to be eaten by the tiger, but apologizes to him with these words, 'I could not bring you any of the other beasts because the way was blocked by a fat old tiger with a flying squirrel sitting astride its muzzle.' When the tiger goes to look in the water the flying squirrel, who has come with the mousedeer, sits upon his muzzle, and the mousedeer upon his hindquarters. Of course the tiger sees their reflection in the water as well as his own, and thinks he sees other animals. The incident is a reminiscence of the second hare in the Kalīla wa Dimna. This oral story is a poor illustration of a popular form current in Malay which is represented in the Tamil-Malayan Pandja Tandaram (see Hertel, *Das Pañcatantra,* pp. 67, 295, and 299). There it is told of a lion and a mousedeer, in a form which more nearly resembles that of the Kalīla wa Dimna. It is the story of the Hikāyat Kalila dan Damina, modified by the folk and used by Abdullah bin Abdelkader in his Pandja Tandaram.

7. *GRATEFUL ANIMALS, UNGRATEFUL MAN:* Pūrnabhadra I. 9, and versions dependent thereon (see Hertel, *Das Pañcatantra,* pp. 114, 135, 269, 305, 308, 322, and 343); Kalīla wa Dimna (see Hertel, *op. cit.,* pp. 371 and 424).[26]

Folklore: Fleeson, *Laos Folklore of Farther India,* p. 95; Natesa Sastri, *Folklore in Southern India,* 1, p. 9 (also published in the *Indian Antiquary* 13, p. 256; *Indian Folk-Tales,* p. 8; Kingscote, *Tales of the Sun,* p. 11); Upreti, *Proverbs and Folklore of Kumaun and Garhwal,* p. 322; Damant, *Bengali Folklore,* in the *Indian Antiquary* 1, p. 118; Bompas, *Folklore of the Santal Parganas,* p. 293; McNair and Barlow, *Folk-Tales from the Indus Valley,* in the *Indian Antiquary* 29, p. 403 (also published in their book, *Oral Tradition from the Indus*).

[26] Also found in Buddhist literature: Jātaka 73; Rasavāhinī 4; Chavannes, *Cinq Cents Contes et Apologues,* 1, p. 87; Schiefner, *Tibetan Tales* (Ralston), p. 309; Karmaśataka (see Benfey, *Pantschatantra,* 1, pp. 195 and 208); and Kathāsaritsāgara (Tawney's translation 2, p. 103). It appears also in Petis de la Croix, *Mille et un Jours,* jour 239 ff.

According to Pūrṇabhadra a poor Brahman is driven from home by his wife with the injunction to secure means of sustenance for his family. He wanders in a wood, and while looking there for water finds a well into which have fallen a tiger, an ape, a snake, and a man (a goldsmith). All these he rescues, altho the animals warn against the ingratitude of mankind in general and goldsmiths in particular. On his way home the Brahman becomes hungry and thinks of the ape, who appears at once and presents him with fresh fruit. Similarly the tiger gives him jewels taken from a prince he has recently killed. The Brahman hastens to the city and takes these jewels to the goldsmith for appraisal. The latter at once recognizes the jewelry as his own handiwork, and to secure a reward accuses the Brahman before the King of murdering the prince. While bound and awaiting death the Brahman thinks of the snake, who comes immediately and takes steps to save his benefactor. He bites the chief queen, and she is cured only when the Brahman strokes her with his hand. The truth is now made manifest, the goldsmith is punished, and the Brahman is elevated to the place of minister.

Of the oral citations two are not folk productions but literary —Fleeson's and Natesa's tales. In a footnote Miss Fleeson says, 'This only of the Folk Tales has been written before. It is taken from an ancient temple book and is well-known in all the Laos country.' Natesa is not so frank about his story, but it is unquestionably literary. It is constructed around a Sanskrit verse susceptible of two interpretations, the pointing out of which *double entente* furnishes the dénouement. Further the style of the narrative in general is distinctly literary, not oral.

Among the truly oral stories that of Upreti is similar to the Pañcatantra versions rather than to those in Buddhist literature, and might be derived from any of these texts that has had access to the region of Kumaun and Garhwal.

Damant's story, which is merely an incident in a longer tale, has features that differentiate it from any literary version. It goes thus: A prince after several adventures meets and lives with a woman. Altho strictly enjoined not to go to the westernmost point of the surrounding country, he nevertheless journeys there one day, and finds in a well a man, a tiger, a snake, and a frog. He pulls out the tiger, who thanks him and advises him

not to rescue any creature without a tail. So also he saves the snake, who gives him the same counsel. Next he draws out the frog, a tailless animal, who spits at him for his pains, and last the man, also without a tail, who basely seizes his rescuer and throws him into the well. Alarmed by the prince's continued absence, the woman goes to seek him, and rescues him.

This oral story shows the familiar motif of 'Grateful animals, ungrateful man' treated in a new, but inferior, fashion; it appears to be original among the folk.

The story reported by Bompas has a setting similar to that published by Damant, but has some marked differences in other points. A ferryman walks in a forbidden direction (south). He rescues successively a cow from a pit, a buffalo from a bog, and a man from a well. The latter, however, ungratefully pushes his rescuer into the very well from which he has just been lifted. The ferryman is later saved by his wife, who scolds him, and the two then leave the country.

This version with the successive, rather than simultaneous, meeting with those in trouble comes closer to the Buddhist tale reported from Laos by Miss Fleeson than to any other form I have encountered, but I do not feel that it is traceable to that source. It is a poor and abbreviated anecdote here, severely mutilated and with so many omissions and modifications as to be interesting chiefly as an illustration of the deterioration a good story may suffer among the folk.

The story given by McNair and Barlow is one of a series of anecdotes told about Sakhi, the pious Mussulman. He rescues a jackal and a snake from a well, and also, despite their cautions, a man. The snake shows his gratitude by spitting up a lump of gold and pointing out some herbs of marvelous medicinal value. Sakhi and the rescued man now travel on together, and when they arrive at a city this man, who is a prince, suddenly claims the gold and has Sakhi brot before the Kazi. The latter decides in favor of the prince, and has Sakhi sewn up in a raw calfskin and exposed to the sun as a thief. At this juncture the king of the country becomes afflicted with a terrible disease that cannot be cured until Sakhi applies the herbs shown him by the snake. He is rewarded with a half of the kingdom and the hand of the princess. Nothing more is said of the ungrateful man. The jackal afterwards shows his gratitude to Sakhi by

giving him a beautiful flower from a spot where the Panj Pir have prayed.

This too is a much mutilated version of the story, from which many important details have been lost. As striking an omission as any is the failure to state that the King's disease has come upon him in consequence of the injustice suffered by Sakhi. There is no close literary parallel for this oral tale, but it shows so many touches of Mohammedanism that we may predicate some Mohammedan tale—that in the Kalīla wa Dimna perhaps—as its starting point, altho the details that have been added and that give the story its individuality are original among the folk.

8. *LOUSE AND FLEA:* All Pañcatantra versions (Tantrākhyāyika I. 7, etc.).

Folklore: Parker, *Village Folk-Tales of Ceylon,* 3, p. 30.

A louse inhabits the bed of a King. A flea comes there and insists on remaining in spite of the remonstrances of the louse. The flea nips the King so hard that he feels the bite. The bed is searched, the flea escapes, but the louse is found, convicted by circumstantial evidence, and killed.

The Sinhalese folk story could pass for a translation of the prose part of the story in Textus Simplicior I. 9, barring a few points that might be mistranslations. In Simplicior and in the oral tale a bug appears in place of the flea. Either the Sanskrit or some descendent of Simplicior has been given directly to the Sinhalese folk and collected by Parker before popular handling had deprived it of any of its distinguishing marks.

9. *BLUE JACKAL:* Tantrākhyāyika I. 8; Textus Simplicior I. 10; Pūrṇabhadra I. 11.

Folklore: Dracott, *Simla Village Tales,* p. 198; Knowles, *Dictionary of Kashmiri Proverbs,* p. 192; Knowles, *Folk-Tales of Kashmir,* p. 260.

A jackal falls into a dyer's vat, and comes out blue. When he returns to the forest he claims to be appointed king of the animals and maintains this position as long as he keeps the jackals near him. But when he sends them away in his pride, the other animals recognize his true nature from his cry, which is no longer drowned in that of the other jackals, and kill him.

Miss Dracott's story is as follows. A jackal is in the habit of going to a village every evening. One evening he puts his head in a vessel of indigo and it comes out dyed. On returning to

the jungle he so charms the other animals with his handsome appearance that they make him their king. At first the king keeps the jackals near him and his howling at night is unnoticed, but one day, becoming angry with some young jackals, he removes them from his neighborhood, and that night, when he howls, his true jackal nature is recognized. At once the other animals drive him out.

This is a popular version of Nakhshibi's Tutināmeh 32. 1, Kadiri's version XVII (probably thru the Hindī Totā Kahāni), differing from it only in slight details. One of these is that the Persian makes the jackal king of his own species before he becomes king of the rest of the animals. The oral tale does not tell us this, but there seems to be a reminiscence of it in the statement that he kept the jackals near him. The Persian says that the king dismissed the jackals from his presence because he was ashamed of them; the oral tale says he dismissed them because he was angry with some young jackals.

The story in Knowles, *Dictionary of Kashmiri Proverbs*, goes thus. One night a jackal tumbled into a dyer's blue pot. On seeing his color he was afraid to return to his companions. Eventually he went to live on top of a high rock. The other animals got to know of the unusual-looking stranger and tendered the kingship to him. He was crowned, and all went well until evening. Then the other jackals howled, and he instinctively joined in with them. His true nature thus became apparent, and the lion, bear, and tiger killed him.

This oral story has lost the distinguishing marks of the various literary versions, and further has an addition which I have not seen elsewhere; namely, the jackal takes up his abode on a rock before he is seen by the other animals. This Kashmiri fable may be of independent existence among the folk, but I suggest that it has a prototype somewhere in Persian or Arabic literature.

Altho the tale in Knowles, *Folk-Tales of Kashmir*, has something in common with the story of the Blue Jackal, it is properly another fable, purely popular in character, of which a better illustration is given in Swynnerton's *Romantic Tales from the Panjab with Indian Nights' Entertainment*, p. 313. In the latter story some jackals find a bundle of papers, which suggests to them the election of a *lambardār*. The fortunate (?) can-

didate is provided with the papers as evidence of his authority, and a basket is tied to his tail in lieu of a crown. Suddenly dogs attack the jackals. They all flee to their holes, but the *lambardār's* decoration prevents him from entering his, and the dogs catch and kill him. The point of the story is to show the perils that are attached to honor, and this same point is made in the Kashmiri tale of Knowles. The latter is rather different from the former and not so good. It is, in brief, as follows. All the animals had their respective kings. The jackals also elected one, choosing an old jackal, who 'by way of distinction allowed his fur to be dyed blue, and an old broken winnowing fan to be fastened around his neck.' One day a tiger came upon the king and many of his subjects. All escaped but His Majesty, who was unable to get thru the narrow entrance to his cave on account of the winnowing fan around his neck. The tiger tied him by a rope to his cave. Eventually the jackal escaped, but when his former subjects wanted him to reassume his position, he declined to encounter for the second time the risks attendant upon the honor. Knowles's tale is clearly a poorly told version of the story given by Swynnerton.[27] It illustrates how a story-teller who remembers only the theme and some of the incidents of a story supplies details from his imagination or his general stock of folk-tale incidents. The narrator has added to the story of the jackal as *lambardār* the incident of the jackal dyed blue, using it, however, in a secondary and superficial way.

10. *STRANDBIRD AND SEA:* All Pañcatantra books (Tantrākhyāyika I. 10, etc.).

Folklore: Manwaring, *Marathi Proverbs,* proverb 297, p. 41.

The folktale is as follows. The eggs of a *titve* (Skt. *ṭiṭṭibha*) are washed away by the sea. When the sea will not return them, the bird with the aid of her mate attempts to empty it by fling-

[27] Still another and different version of this story appears in Upreti, *Proverbs and Folklore of Kumaun and Garhwal,* p. 127. A fox, finding a dead elephant, convinced the rest of his kind that he had slain it, at their request allowed them to eat of it, and was later chosen their King with the name Hatthamalla (elephant-destroyer). He was seated on a throne made of grass and rags, which was tied to his tail, and he was carried around by the rest of the foxes. One day they all entered a sheepfold and the watch-dogs were set upon them. All escaped except the King, who was hindered by the throne, and the dogs tore him to pieces.

ing aside the water with her beak. Nārad, the god of quarrels, learns of the affair, and instigates the eagle (Garuḍa?) to help the *titves.* The eagle with his army of birds unites with the strandbirds. The fish fear that the sea will be emptied and appeal to Viṣṇu, who adjusts matters.

No Pañcatantra version to which I have access agrees in all important points with this tale, altho Pūrṇabhadra's story comes closest to it. These differences, however, are to be found in his tale. (1) The *ṭiṭṭibhas,* not Nārada and Garuḍa, enlist the aid of all the birds against the sea; (2) they endeavor to fill the sea with stones, not to empty it; (3) a wise *haṁsa,* not Nārada, *advises* them to appeal to Garuḍa, king of the birds; (4) Garuḍa induces Viṣṇu to coerce the sea, and the fish do not beg him to settle matters. The first difference could very well be an omission in tradition, but the other points of disagreement betoken either a very wide divergence of the oral story from the form it had in its parent literary state, or descent from some later version of the Pañcatantra tale, or nearly complete folk existence.

Nirmala Pāṭhaka's Old Marathi recension can not claim its fatherhood, for in its story no mention is made of Viṣṇu (Hertel, *Das Pañcatantra,* p. 277). Other versions from the Marathi section of India are not accessible to me, but it is not likely that any of them would agree with the oral story; and the third possible origin suggested (almost complete folk originality) seems correct.

11. *THREE FISH:* All versions of Pañcatantra (Tantrākhyāyika I. 12, etc.; Hitopadeśa IV. 2).

Folklore: Pantalu, *Folklore of the Telugus* (3d ed.) p. 53 (*Indian Antiquary* 26, p. 224).

Three fish overhear fishermen planning to draw the lake in which they live. One leaves the lake; the second acts with presence of mind when he is caught and escapes; while the third, a fatalist, resigns himself without effort to destiny and perishes.

The folktale is as follows. Three fish live in a lake. One of these notices that the water is drying up and advises his companions to leave lest they all be caught by fishermen, but they refuse to go. He himself leaves. Later fishermen catch the two other fish. One 'plays possum' and jumps back into the water as soon as the fishers turn their backs, but the other makes a great commotion and is killed.

In all literary versions Anāgatavidhātṛ (the prudent fish) hears fishermen planning to draw the lake and advises flight. This incident evidently has been forgotten in the popular telling, where Anāgatavidhātṛ predicts danger, without being directly confronted by it. With the exception of this point, the oral tale agrees closely enough with any one of the literary versions to be derived from it, except Textus Simplicior, where both Anāgatavidhātṛ and Pratyutpannamati (the ready-witted fish) leave before the fishermen commence their labors, and the Mahābhārata, where the second fish bites the string on which the dead fish are strung as though he were himself caught and later slips off when an opportunity arises.

12. *HAṀSAS AND TORTOISE:* All versions of Pañcatantra (Tantrākhyāyika I. 11, etc.).

Folklore: Pieris, *Sinhalese Folklore,* in *The Orientalist,* 1, p. 134; Parker, *Village Folk-Tales of Ceylon,* 1, p. 234.

A tortoise, anxious to go to a strange pool with two *haṁsas,* friends of his, seizes a stick with his mouth, and in this way is carried by them thru the air. Forgetting himself, he opens his mouth to speak, loses his hold, and falls to the earth, where he is killed either by the force of the fall or by people there.

The only literary version that we need consider here is that of Dubois's *Pantcha-Tantra,* p. 109, since both of the oral stories mentioned are allied to it. The characteristic feature of this literary tale and the two folk-tales is that a fox (or jackal), not people, makes the remark that induces the tortoise to speak and therefore to fall, and immediately pounces upon the poor creature to eat him. The hard shell of the tortoise, however, baffles him; and at his victim's own suggestion he carries him to the water to soften him, keeping a paw upon his back while submerged so that he may not escape. After soaking a while, the tortoise says that he is all soft except the spot on which the jackal's foot is resting. The jackal lifts his foot, and the tortoise slips away to safety.

There are a number of points of difference between the various versions. Dubois calls the birds eagles, while the folk-tales call them cranes[28] and storks; nor does he give a reason why the

[28] Parker, *Village Folk-Tales of Ceylon,* 1, p. 240, calls attention to the fact that the animals named by Pieris 'fox' and 'crane' are not found in

birds wish to leave their original home; but the folk-tales both state that the cause for making the change of residence is a drought which has dried up the water in the pond where the tortoise lives; and in a variant of Parker's the drought is said to have lasted seven years. Dubois's tale claims a friendship of long standing between the three animals, Parker's only proximity of residence, and Pieris's no more than a chance meeting at the time of trouble. The speeches of the jackal also vary in the three versions. These matters of difference are sufficient to show that Dubois's tale can not be regarded as the parent of the folk-tales. All three evidently point to a form of the story native to Southern India as such, which is yet to appear in the vernacular literature.[29]

In Pieris's tale the fox in an effort to recover the escaped tortoise seizes a Kekaṭiya yam that is floating on the water. In Parker's story the jackal takes hold of the turtle's leg, but is tricked into letting it go and seizing instead a Keṭala (= Kekaṭiya?) root. At this point Pieris's story ends; but Parker's continues with a long account of the efforts of all the jackals to get revenge on all the turtles, and their final discomfiture. The trick with the Keṭala root occurs frequently in folk-tales[30] and is purely an addition to this story. As Parker justly remarks, his story should end here as does that of Pieris, and the long account of the war between the turtles and the jackals is purely local.

13. *SPARROW AND ELEPHANT:* Textus Simplicior I. 15; Pūrṇabhadra I. 18.

Folklore: Parker, *Village Folk-Tales of Ceylon,* 2, p. 445, with a variant on p. 447.

Ceylon. Whether or not Pieris has mistranslated his animals' names cannot be ascertained; but if his designations are correct, they show his story to be nearer some mainland version than Parker's. The two stories, however, are the same.

[29] The Buddhist stories—Jātaka, No. 215; Chavannes, *Cinq Cents Contes et Apologues,* 1, p. 404, and 2, p. 340 and p. 430; Julien, *Les Avadānas,* 1, p. 71—are not similar to this version, and exclude the possibility that this form is peculiarly Buddhist.

[30] Frere, *Old Deccan Days,* p. 279; Gordon, *Indian Folktales,* p. 67; Steel and Temple, *Wide-awake Stories,* p. 245; Parker, *Village Folk-Tales of Ceylon,* 1, p. 381.

According to the literary types of the story, an elephant destroys the nest and eggs of a sparrow. The latter summons to her aid a bird with a sharp bill who plucks out the elephant's eyes, a fly that lays eggs in its eyesockets (or a bee that hums in its ears), and a frog that lures the thirsty elephant to a ditch into which it falls, eventually to die.

The oral story is a poor and confused representation of the literary tales. As given by Parker it goes thus. A lark lays her eggs on a path (cf. Dubois, *Pantcha-Tantra,* p. 85).[31] An elephant steps on the eggs and breaks them to pieces.[32] She gets promises of assistance from a frog, a crow, and a bee. The frog jumps into a deep ditch and croaks. The elephant goes there to drink, falls into the ditch, and cannot escape.[33] The crow pecks out its eyes, the bee beats (?) its head, and it dies. As can easily be seen, the order of incidents in the oral story is illogical. The logical order is that of the literary originals—the crow first blinds the elephant, then the gadfly[34] (instead of the bee) buzzes at its ear, and finally the frog deceives it, injured as it is and maddened by the gadfly. The popular tale seems to be a corruption of Jātaka 357 and some Tamil story similar to that translated by Dubois.

The variant mentioned by Parker agrees, as far as can be judged from the remarks he makes about it, with Jātaka 357, the order of attack by the animals apparently being correct.

14. *APE AND OFFICIOUS BIRD:* Textus Simplicior I. 18 and IV. 11; Pūrṇabhadra IV. 9; Hitopadeśa III. I.[35]

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[31] In Jātaka 357 there is an introductory incident. A king elephant, the Bodhisattva, protects a quail and her offspring from 80,000 elephants. A rogue elephant, following the herd, destroys the quail's family, and is itself later destroyed by the quail and her allies.

[32] In Parker's variant the nest with two young ones falls on the path. This variation seems to be purely local; for I have not seen it elsewhere.

[33] The ditch is found in all the older versions of Pañcatantra. In Dubois it is a well into which the elephant falls. According to the Jātaka the frog tricks it into stepping over the edge of a precipice.

[34] A blue-fly in Parker's variant.

[35] This story is not to be confused with Textus Simplicior I. 17, and Pūrṇabhadra I. 25, on *Unwelcome Advice,* which is similar to the *Ape and the Officious Bird* in some respects, but is by no means the same, as Hertel might lead the unwary to think in his *Das Pañcatantra,* pp. 41, 322.

Folklore: Dracott, *Simla Village Tales*, p. 2; Rouse, *Talking Thrush*, pp. 170 and 215; Parker, *Village Folk-Tales of Ceylon*, 1, p. 247; and Taylor, *Indian Folk-Tales, Folk-Lore* 7, p. 88.

During a rain storm a bird sits unwet in her nest watching a monkey shiver. She twits him about his inability to build himself a house, altho equipped with hands like those of a man, while she has made herself a comfortable home with her bill. For these ill-advised remarks the monkey tears her nest to pieces.

Miss Dracott's tale may be descended from any one of the literary versions, for it has none of the details that distinguish any one version from the rest.

Rouse's story shows itself to be descended from the Hitopadeśa. It says that the bird's nest was built in a *semal* (silk-cotton) tree, the very tree (*śālmalī*) that is mentioned in the Hitopadeśa. All the other Pañcatantra versions that may have penetrated to this part of India either do not designate the kind of tree or call it a *śamī* tree. The Hitopadeśa does not specify the kind of bird, but Rouse's story makes it a crow. If the story were descended from Textus Simplicior or Pūrṇabhadra, it could not call the bird a crow, for in those texts the bird is named Sūcīmukha (Needle-mouth), and is said to have a hanging nest. This description would naturally suggest some sort of bird like an oriole, or weaverbird, or bottle bird.[36]

Miss Taylor's story shows clearly that its source is the version of Textus Simplicior or Pūrṇabhadra, for it specifically mentions the bird as a bottle bird.

The Sinhalese story follows the story of Textus Simplicior up to the point where the bird's nest is destroyed. Then the bird (a weaverbird, *ploceus baya*) institutes proceedings against the

[36] The weaverbird or some bird that makes a similar nest is probably the bird about which this story is properly told. In the Siamese (Bastian in *Or. und Occ.* 3, p. 488), and in the Laotian (Brengues in *JA* 1908, p. 384), the bird is a weaverbird, probably suggested by Textus Simplicior, etc. In the Pāli texts it is called *siṅgila* (Jātaka 321, and Dhammapada Commentary, Norman's edition, 2, p. 22). This Konow (*JPTS* 1909, lexicon of Pali-words beginning with S) translates etymologically 'a kind of horned bird.' Whatever the exact value of *siṅgila* may be linguistically, the bird itself seems, after looking at those other texts, to be a weaverbird, a bottle bird, or some other bird that weaves or sews its nest. If this bird is the one meant by the Pāli, the name *siṅgila* may refer to the tuft of feathers, in appearance perhaps suggesting a horn, which the male carries.

monkey, appealing to the king—monkey-king, Parker guesses. The monkey is about to be sentenced to punishment, when he directs the Mahārāja's attention to a Jāk fruit which he has brought as a bribe. He is dismissed, and the bird rebuked.

The original of this Sinhalese tale is a Tamil story translated by E. J. Robinson in his *Tales and Poems of South India,* p. 309, culled from what literary source is not stated, but probably from the Kathāmañjari or Kathācintāmaṇi. The bird is the 'hanging-nest bird' (weaverbird). After her nest is destroyed she goes to the judge of the country—we see now that Parker's guess of monkey-king is wrong. At first, as in the Sinhalese oral tale, he is favorably disposed to the bird; but when the monkey says, 'My Lord, you should look before and behind when speaking' (Parker, 'Then the Monkey said, "The action is coming to an end. Will the Mahārāja be pleased to look behind me?" '), the judge sees a Jāk fruit, and decides in favor of the monkey, administering to the bird a rather long rebuke, shortened in Parker.

15. *DUṢṬABUDDHI AND ABUDDHI:* All versions of Pañcatantra (Tantrākhyāyika I. 15, etc.).

Folklore: Pantalu, *Folklore of the Telugus* (3d ed.), p. 17 (*Indian Antiquary* 26, p. 55); Fleeson, *Laos Folklore of Farther India,* p. 108.

Two men, one honest and the other dishonest, bury their money under a tree. The dishonest man steals the money, accuses the honest (generally simpleminded) man of the crime, and calls upon the tree as a witness, having previously concealed his father there to play the part of the genius of the tree, and give testimony for him. The father is 'smoked out' and Duṣṭabuddhi's trickery is disclosed.

The chief literary versions of this story may be divided into two classes: (1) where the Judge smokes out the villain's father (Somadeva, Kalīla wa Dimna); and (2) where the honest man smokes out the villain's father (Tantrākhyāyika, Southern Pañcatantra, Textus Simplicior, Pūrṇabhadra, Jātaka 98, Śuka-saptati 50).

Pantalu's story has the characteristics of the first class. The Syriac versions say that the two men found the money, the Kathāsaritsāgara that they obtained it by trading. The Telugu tale agrees in this point with the Kathāsaritsāgara. In the Kalīla

wa Dimna the honest man is a simpleton, corresponding to Abuddhi of Tantrākhyāyika, etc.; Somadeva calls him Dharmabuddhi. Pantalu's names for the two men are Durbuddhi and Subuddhi, which represent Somadeva's names better than they do the Semitic names. It also agrees with the Kathāsaritsāgara against the Kalīla wa Dimna in that the father dies, instead of escaping with punishment. The Telugu tale, therefore, is descended from that in the Kathāsaritsāgara, probably thru some other literary collection that has taken the story into the Telugu country.

The Laos tale collected by Miss Fleeson belongs to the second class, but differs widely from any literary version I know. A widow has taught her son and nephew the art of roguery. The two boys divide their gains equally, but the woman is dissatisfied with the arrangement. She tells the boys to make an offering to a spirit in a hollow tree before making the division, and conceals herself there to play the part of the spirit. She instructs them to make the division thus: to the widow's son two parts, to the nephew one part. The nephew is enraged, and sets fire to the tree. Altho he recognizes his aunt's voice calling for mercy, he will not own it, and she is burnt up with the tree. I have seen no literary version in which the mother of one of the disputants hides in the tree, or in which it is the parent who plans to get more than the just share of the money for the son. The oral tale is a version, somewhat mangled in its handling by the folk, whose antecedent is probably contained in the literature of Laos or the adjacent country.

16. *CRANES AND MONGOOSE:* All Pañcatantra collections (Tantrākhyāyika I. 16, etc.).

Folklore: T. Steele, *Kusa Jātakaya,* p. 255.

The folk-tale goes thus. A family of cranes live in a tree. A cobra living in an ant-hill at the foot of the tree eats some of their eggs. To kill the cobra the cranes attract a mongoose there by strewing fish from his home to the ant-hill. The mongoose kills the snake, but also eats the young cranes.

In all the literary versions in which the mongoose eats the young of the cranes,[37] a crab advises the crane what stratagem

[37] In Somadeva's version and the Old Syriac the mongoose eats only the snake and its brood.

to employ, except in the Hitopadeśa, where another crane gives the advice. Altho the folk-tale gives us to understand that the cranes were the authors of the scheme, the fact that no literary version of the Hitopadeśa is found in either Tamil or Malayalam country makes it unlikely that it is the source of this oral tale. I do not know the story in Pāli literature, and I am therefore forced to conclude that it is derived from some version of the Pañcatantra. It does not occur in Dubois's *Pantcha-Tantra,* but it is found in other Tamil versions (*e. g.* Graul's, and Arden, *Tamil Reader,* II, p. 96), and one of these is probably responsible for the folk-tale. The oral story, which shows other evidences of poor tradition, has lost the incident of the crane's seeking advice, nor is mention made of the mongoose's killing the snake. The latter omission, however, is purely careless, due evidently to the story-teller's haste to arrive at the unexpected outcome of the crane's revenge, that is, the destruction of his own offspring whom he was endeavoring to preserve.

17. *IRON-EATING MICE:* All Pañcatantra versions (Tantrākhyāyika I. 17, etc.); also Jātaka 218; Śukasaptati Simplicior 39; Kathāmañjarī (among the tales about Mariyathay-Raman), as given in E. J. Robinson's *Tales and Poems of South India,* p. 281.

Folklore: Ganeshji Jethabhai's *Indian Folklore,* p. 30; Knowles, *Dictionary of Kashmiri Proverbs,* p. 199; Upreti, *Proverbs and Folklore of Kumaun and Garhwal,* p. 403; an approximation in O'Connor, *Folk-Tales from Tibet,* p. 23; and Steele, *Kusa Jātakaya,* p. 250.

The story is constant in all these literary citations, the differences between the various versions being slight. A merchant goes on a journey, entrusting his iron balances to a friend. When he returns, the friend tells him that mice have eaten them up, and the wronged merchant pretends to believe this preposterous statement. He goes for a bath, and asks his friend to send his son to him with the bathing appurtenances. When the boy comes, he hides him, and tells the father that a hawk has carried him away. The dishonest man sees that he has been beaten at his own game, restores the weights, and gets back his son.

Jethabhai's story is as follows: A *bania* leaves *kankodi,* soap

and iron with a merchant to sell. When he returns for his money, the merchant says that worms have carried off the *kankodi,* the soap has rotted, and mice have eaten the iron. The *bania* kidnaps the merchant's daughter as soon as he gets a chance, and tells him that a kite has carried her away. The merchant complains to the Kazi. The *bania* then states his case, and as soon as he has obtained redress he restores the girl to her father.

This version of the story, which may itself be literary,[38] is an amplification of the tale as given in Śukasaptati Simplicior, for in no other version current in Western India does the offended party carry off the child without having it bring him bathing appurtenances. There have been added to the iron of the original fable *kankodi* and soap; and instead of a boy it is a girl that is kidnapped. No version of the Kalīla wa Dimna can be the parent of this tale, because in none of them is there an appeal to the Kazi.

The story from Kashmir given by Knowles could be descended from any one of a number of literary versions, but Knowles himself gives its precise origin, saying, 'This proverb and story is evidently translated from a Persian work "Chihil Qissa" (*i. e.* forty stories), but it is very well known among the common folk of Kashmir.'

Upreti's tale corresponds with the outline of the literary texts given above, with the difference, however, that the wronged depositor carries off the child without having him bring bathing appurtenances. This is the way the story is told in the Śukasaptati (see above) and the Bombay text of the Bṛhatkathāmañjarī (see Hertel, *Tantrākhyāyika,* Einleitung, p. 134, note 1). The Śukasaptati, thru a vernacular version, is the more likely one of these two to be the source for the oral tale.

Among the rest of the occurrences of this motif, the nearest approach to the literary stories is the Tibetan tale of O'Connor. A man leaves a bag of gold-dust in the care of a friend. The friend changes it for sand, and says that it has turned to this. The dishonest man himself soon goes on a journey, and entrusts his son to the other man. The latter at once gets a monkey, and

[38] W. Crooke says that Jethabhai's work is a translation of a Gujerati school book (*Folk-Lore* 15, p. 368).

teaches it to say, 'Worthy father, I am turned into this.'[39] When the father asks for his son, he receives the monkey, being informed that his son has changed to this. The monkey verifies this claim by his own statement: 'Worthy father! I am turned into this.' An adjustment is then arranged. In the Sinhalese story of Steele it is a gold pumpkin which is alleged to have turned to brass. The trick with the monkey is used, but the monkey is not taught to say anything. These are the only two illustrations of this variation of the story of the 'Iron-eating Mice.' They are widely separated geographically, but it is significant that they both occur in Buddhist countries. The source of the story is probably to be found in the Buddhist literatures.[40]

APPENDIX: BIBLIOGRAPHY OF INDIAN FOLK-TALES[41]

In compiling this biblography of Indian folk-tales I have endeavored to make it as complete as my resources would allow. It contains all the titles I have succeeded in collecting of books

[39] In Nakhshibi's Tutinameh 3. 1 (Kadiri 3), a similar trick is used by a carpenter who has been cheated by a goldsmith. The carpenter trains two bear cubs to get their food from the sleeves of a long coat on a wooden image he has made which exactly resembles the goldsmith. At the proper time he takes away the goldsmith's boys and substitutes the bears. This same story is found in Wood's *In and Out of Chanda*, p. 48, where it is either a translation or a paraphrase of the Tutinameh story, probably as given in the Hindī *Totā Kahāni*.

[40] The motif of this story, one dishonest absurdity rebuked by another, is of frequent occurrence: Mahosadha Jātaka (546), test 13 (Cambridge translation 6, p. 167); Schiefner, *Tibetan Tales* (Ralston's translation), p. 140; Hertel, *Das Pañcatantra*, p. 145; Parker, *Village Folk-Tales of Ceylon*, 1, p. 228, 2, p. 8; Knowles, *Folk-Tales of Kashmir*, p. 407; Knowles, *Dictionary of Kashmiri Proverbs*, p. 31; Swynnerton, *Romantic Tales from the Panjab with Indian Nights' Entertainment*, pp. 78, 311, 463; Hahn, *Blicke in Die Geisteswelt der heidnischen Kols*, story 17; Rouse, *Talking Thrush*, pp. 21 and 199; Ramaswami Raju, *Indian Fables*, p. 45; Bompas, *Folklore of the Santal Parganas*, p. 49; D'Penha in *Indian Antiquary* 23, p. 136; Haughton, *Sport and Folklore in the Himalaya*, p. 294; Upreti, *Proverbs and Folklore of Kumaun and Garhwal*, p. 189. For further literary references, see Hertel, *Tantrākhyāyika*, Einleitung, p. 134.

[41] I call attention to the statement I made at the beginning of this paper to the effect that I use 'folk-tale' and 'folk story' as synonymous with 'oral' tale or story, that is, one reported orally from the folk; and I contrast these terms with 'literary' tale or story, that is, one existing in

devoted exclusively to Hindu folk-tales; books of description, travel, or ethnology that contain tales; books dealing primarily with other phases of Indian folk-lore, such as customs and proverbs, that include stories also; and such periodicals as publish in their pages from time to time Indian oral stories. On account of my limited facilities it cannot represent a complete survey of the types of books just enumerated; but I do not think that much important material is unaccounted for other than the stories in *The Orientalist,* vols. 3 and 4, and in *North Indian Notes and Queries,* neither of which I have been able to examine. There are included also some titles of books said to contain oral tales which I have not been able to verify. Any such title is accompanied by a remark to that effect.

To render the bibliography more serviceable I have made it critical, not contenting myself with mentioning author, title, publisher, and date and place of publication, but adding remarks as to the number and character of the stories under each reference. Where any of these items is lacking the reason is inability to secure the information, except as regards the number of stories. Silence on that point means that only one or two stories are to be found under the reference, unless I state specifically that I have been unable to inspect the book mentioned.

To the best of my knowledge this is the first bibliography of Indian folk-tales of any size or with any claims to even approximate completeness that has been published. I hope that it may prove of value to all those who are interested in Indian folk-tales either as a part of universal folklore or as a separate department of Indology.

ALWIS, C. Sinhalese Folklore. Orientalist 1, p. 62.

ANDERSON, J. D. A collection of Kachāri folk-tales and rhymes, intended to be a supplement to the Rev. S. Endlé's Kachāri grammar. Shillong. Assam Secretariat Printing Office. 1895. Sixteen stories.

ARACCI, A. K. Kathālaṅkāraya. A book containing fifty tales, mentioned by F. W. de Silva, who gives four specimens from it. Orientalist 2, p. 181. The title seems to imply that it is literary in character.

BACON, T. The Oriental Annual, containing a series of Tales, Legends, and Historical Romances; vol. 2. London, C. Tilt; and Philadelphia, Carey and Hart. 1840. Contains a few folk stories.

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a professed work of literature. This distinction refers, of course, not to the substance of the story but to the sort of fiction, whether oral or literary, in which it appears.

BANERJI, K. N. Popular Tales of Bengal. Calcutta. Herald Printing Works. 1905. Fourteen stories, some good, others poor and interminably drawn out.

BARLOW. See M'NAIR and BARLOW.

BARNES, A. M. The Red Miriok; with Shan Folklore Stories collected by W. C. Griggs. Philadelphia. American Baptist Publication Society. 1903. The Red Miriok is an account of a child's life in Korea, and is of no interest to folk-lore students. The latter half of the volume is composed of nine stories from the Shans.

BEAMES, J. Lake Legend of the Central Provinces. Indian Antiquary 1, p. 190.

BENNETT, W. C. A Legend of Balrampur. Indian Antiquary 1, p. 143.

BODDING, O. See BOMPAS, C. H.

BOMPAS, C. H. Folklore of the Santal Parganas. Collected by the Rev. O. Bodding and translated by C. H. Bompas. London. D. Nutt. 1909. Contains 185 Santal stories, with an appendix in which are twenty-two stories from the Kolhan—including fables, fairy tales, and cosmological legends. This is one of the most valuable of the Indian collections.

BURGESS, J. A Legend of Snakeworship from Bhaunagar in Kāthiāwād. Indian Antiquary 1, p. 6.

A Legend of Kelūr. Indian Antiquary 9, p. 80.

BUTTERWORTH, H. Zigzag Journeys in India; or, The Antipodes of the Far East. A collection of the Zenana tales. Boston. Estes and Lauriat. 1887. A book of travel containing scattered stories: ten tales collected by the author, pp. 16, 69, 122, 138, 157, 167, 172, 192, 219, 278; two stories from Frere's Old Deccan Days, pp. 89 and 199; and the frame story of the Vikramacarita as told by a 'Sanskrit scholar', p. 246.

CAMPBELL, A. Santal Folk Tales. Pokhuria, Bengal. Santal Mission Press. 1891. Contains twenty-three tales, of which a part are duplicated in the larger collection of Santal tales by C. H. Bompas.

CHILLI, SHAIK. Folk-Tales of Hindustan. Allahabad. Panini Office, 1st ed. 1908; 2d ed. 1913. Eleven stories, of which ten appeared in the *Modern Review*.

CHITTANAH, M. N. Folk-tales of Central Provinces. Indian Antiquary 35, p. 212. Only one story.

Version of the Legend of the Clever Builder. Indian Antiquary 40, p. 152.

CHRISTIAN, J. Behar Proverbs, classified and arranged according to their subject matter, and translated into English with notes illustrating the Social Customs, Popular Superstitions, and Every-day Life of the People, and giving the Tales and Folklore on which they are founded. London. Kegan Paul, Trench, Trübner and Co., 1891. Sixteen stories, pp. 3, 7, 8, 57, 62, 80, 104, 116, 120, 127, 130, 136, 137, 167, 170, 204.

CLOUGH, E. R. While Sewing Sandals. Tales of a Telugu Pariah Tribe. New York. F. H. Revell Co. 1899. Contains ten legends—cosmological, and hero and place—pp. 13, 49, 53, 57, 59, 71, 91, 97, 106, 118.

COCHRANE, W. W. See MILNE, Mrs. L., and COCHRANE, W. W.

COLE, F. T. Santali Folklore. Indian Antiquary 4, pp. 10, 257. Two stories.

COREA, A. E. R. Sinhalese Folklore. Orientalist 2, p. 102.

CROOKE, W. Folk-tales of Hindustan. Indian Antiquary 21, pp. 185, 277, 341; 22, pp. 21, 75, 289, 321; 23, p. 78; 24, p. 272. Eleven good stories.

An Indian Ghost Story. Folklore 13, p. 280.

A Version of the Guga Legend. Indian Antiquary 24, p. 49.

Folk-tales of Northern India. Indian Antiquary 35, pp. 142, 179. Twenty-three good fables and fairy tales.

See also M'NAIR and BARLOW.

See also ROUSE, W. H. D.

DAMANT, G. H. Bengali Folklore. Indian Antiquary 1, pp. 115, 170, 218, 285, 344; 2, pp. 271, 357; 3, pp. 9, 320, 342; 4, pp. 54, 260; 6, p. 219; 9, p. 1. Twenty-two very good fables and fairy tales.

DAMES, M. L. Balochi Tales. Folk-lore 3, p. 517; 4, pp. 195, 285, 518; 8, p. 77. Twenty stories.

Popular Poetry of the Baloches. 2 vols. Vol. 1 translation; vol. 2 text; being vols. 9 and 10 of the Royal Asiatic Society's Monographs. London. 1907. Sixty-five legends of all sorts, some valuable, others inferior. The work is modeled on Temple's *Legends of the Panjab*.

DAVIDSON, J. Folklore of Chitral. Indian Antiquary 29, p. 246. Ten fables—with the text and interlinear translations.

DAY, L. B. Folk-Tales of Bengal. London. Macmillan & Co. 1st ed. 1883; 2d ed. 1912. Twenty-two stories, of which nineteen are fairy tales, one a fable, one about thieves, and one about the fruits of rashness.

DEVI, S. The Orient Pearls; Indian Folk-lore. London. Macmillan and Co. 1915. Twenty-eight good stories, including fables and fairy tales.

DONALD, D. Some Pushtu Folk-Tales. Journal of the Asiatic Society of Bengal, new series, 3, pp. 471-473.

D'PENHA, G. F. Folklore of Salsette. Indian Antiquary 16, p. 327; 17, pp. 13, 50, 104; 19, p. 314; 20, pp. 29, 80, 111, 142, 183, 192, 332; 21, pp. 23, 45, 312, 374; 22, pp. 53, 243, 276, 306; 23, p. 134; 26, p. 337; 27, pp. 54, 82, 304. Twenty-one stories from the native Christian community in the Salsette. They are all full of interesting material.

DRACOTT, A. E. Simla Village Tales, or Folk Tales from the Himalayas. London. John Murray. 1906. Fifty-seven valuable anecdotes, fables, and fairy tales, most of them from near Simla, the others from 'down country.'

DUBOIS, ABBÉ J. A. Moeurs, institutions et cérémonies des peuples de l'Inde. Paris. 1825. There are a number of stories in this work, most of them selected from the Pañcatantra, and included by the author in his book, *Le Pantcha-Tantra*. One of the others has the following footnote attached to it (Beauchamp's edition of the later and complete text of the Abbé's work, Oxford, Clarendon Press, 1897, vol. 2, p. 471, footnote): 'I have included this little story in the collection of Hindu fiction, because I found it in the same book from which I extracted the others.' This statement seems to show that those stories (Beauchamp's ed., 2, p. 456 ff.) are literary.

ELLIOTT, A. C. and ROSE, H. A. The Chuhas or Rat Children of Panjab and Shah Daulah. Indian Antiquary 38, p. 27.

ENDLE, S. The Kachāris. London. Macmillan and Co. 1911. Seven stories, pp. 55 ff. and 98 ff.

FLEESON, K. N. Laos Folklore of Farther India. New York. Fleming H. Revell Co. 1899. Forty-eight stories. This book is chiefly valuable as being our only representative from Laos.

FOLKLORE from Central India and Rajputana. Allahabad. 1897. An unverified title.

FRANCKE, A. H. The Paladins of the Kesar-saga. A collection of sagas from lower Ladakh. Journal of the Asiatic Society of Bengal, new series 2, pp. 467-490; 3, pp. 67, 261.

FRERE, M. Old Deccan Days, or, Hindoo Fairy Legends, current in Southern India. London, John Murray, 1st ed., 1868; 2d ed. 1870; 3d ed. 1881. Also Philadelphia. Lippincott. 1868. Twenty-four first-rate fables and fairy tales. This book was the pioneer in the field of Indian folklore.

Besides the Philadelphia edition, another edition of this book was printed in America: Albany, J. McDonough, 1897.

A Danish translation made by L. Moltke. Hinduiske Eventyr. Copenhagen, Gyldendasske Boghandel. 1868.

A German translation made by A. Passow: Märchen aus der indischen Vergangenheit. Jena. H. Costenoble. No date.

GOONETILLEKE, J. A. Sinhalese Folklore. Orientalist 1, pp. 117, 230. Two stories.

GOONETILLEKE, S. J. Sinhalese Folklore. Orientalist 1, pp. 39, 136; 2, p. 150. Three stories.

GOONETILLEKE, W. Sinhalese Folklore. Orientalist 1, pp. 35, 56, 86, 121, 131, 180, 190; 2, p. 41. Eight stories.

Tamil Folklore. Orientalist 2, p. 22.

GORDON, E. M. Indian Folk Tales, being side-lights on village life in Bilaspore, Central Provinces. London. E. Stock. 1st ed. 1908; 2d ed. 1909. The title of this book is a misnomer. In its 104 pages are found only seven short stories, pp. 16, 57 ff.

GRIERSON, G. A. Two versions of the Song of Gopi Chand. Journal of the Asiatic Society of Bengal 54, p. 35.

GRIGGS. See BARNES, A. M.

GURDON, P. R. T. The Khasis. London. D. Nutt. 1907. Fifteen legends, pp. 160-187.

HAHN, F. Kurukh Folk-lore in the Original. Calcutta. Bengal Secretariat Book Depot. 1905.

Blicke in die Geisteswelt der heidnischen Kols; Sammlung von Sagen, Märchen und Liedern der Oraon in Chota-Nagpur. Gütersloh. C. Bertelsmann. 1906. A translation of the preceding, containing fifty-two stories, mostly fables, and some riddles, proverbs, and songs.

HAUGHTON, H. L. Sport and Folklore in the Himalaya. London. E. Arnold. 1913. About fifteen stories, pp. 8, 14, 101, 106, 112, 157, 178, 184, 192, 199, 205, 226, 235, 292, 303.

HAWKES, H. P. An Indian Legend. Madras Journal of Literature and Science 20, p. 274.

HODSON, T. C. The Naga Tribes of Manipur. London. Macmillan and Co. 1911. Five short stories, p. 192 ff.

HOUGHTON, B. Folk-tales. Indian Antiquary 22, pp. 78, 98, 284; 23, p. 26. Ten stories, one Lushai, one Arakan, eight Karen.

HOWELL, E. B. Border Ballads of the North-West Frontier. Journal of the Royal Asiatic Society, 1907, pp. 791-814.

HUTTON, J. H. Folk-tales of the Angāmi Nāgas of Assam. Folk-lore 25, p. 476; 26, p. 82. Twenty-eight stories, the sum of our tales from these people.

JACOBS, J. Indian Fairy Tales. London. D. Nutt. 1892. Twenty-nine stories, selected from various Indian folk-tale collections published before 1892, also from the Jātaka Book, the Pañcatantra, and the Kathāsaritsāgara.

JAMES, K. Sinhalese story in Journal of the Royal Asiatic Society, Ceylon Branch, republished by J. P. Lewis. Orientalist 1, p. 190.

JETHABHAI, G. Indian Folk-lore. Limbdi. Jaswatsinhji Press. 1903. This small book, which Mr. W. Crooke says is a translation of a Gujerati school book (*Folk-lore* 15, p. 368), contains 94 fables and anecdotes. Some of these are interesting, but the collection as a whole is of little importance.

KINCAID, C. A. Deccan Nursery Tales, or Fairy Tales from the South. London. Macmillan and Co. 1914. Twenty tales permeated with religious fervor, a number of them, like some of D. N. Neogi's collection, told to spread the worship of certain divinities.

The Tale of the Tulsi Plant and other stories. Revised edition. Bombay. 1916. An unverified title.

KINGSCOTE, Mrs. H. and Paṇdit NAṬESĀ SĀSTRĪ. Tales of the Sun. London. W. H. Allen. 1890. Twenty-six stories. Story 13 of this collection is the Alakesa Kathā, translated by Paṇdit Naṭesā from an old Tamil Ms. and published by him under the title of The King and his Four Ministers, Madras, 1888; also included in W. A. Clouston's Group of Eastern Romances and Stories (p. 193). Glasgow. 1889. Of the rest of the stories all but two (Nos. 22 and 29) were published by Naṭesā Sāstrī in the Indian Antiquary 13, 14, 16, 17, and 19; also in his Folklore in Southern India. (See under Naṭesā Sāstrī.)

KNOWLES, J. H. A Dictionary of Kashmiri Proverbs and Sayings. Bombay, Education Society's Press; Calcutta, Thacker, Spink and Co.; London, Trübner and Co. 1885. Ninety-one fables, anecdotes, and legends illustrating proverbs. A story appears, on the average, about every third page.

Folk-Tales of Kashmir. London. Trübner and Co. 1st ed. 1888; 2d ed. 1893. Sixty-four anecdotes, fables, fairy tales, and hero legends, of which nine appeared in the Indian Antiquary 14, pp. 26, 239; 15, pp. 74, 96, 157, 299, 328; 16, pp. 66, 185, 219. This collection is extremely valuable. The stories are representative of their classes and generally good. Many parallels are given.

Kashmir Stories. Orientalist 1, pp. 260, 284.

KULASEKHARAM, R. Tales of Raja Birbal. Madras. G. A. Natesan and Co. No date, but in print at present. Twenty-four stories, of which some are good and others poor.

LANG, A. The Olive Fairy Book. London. Longmans, Green & Co. 1907. Ten of his stories, on pp. 64, 71, 103, 119, 144, 167, 188, 211, 234, 247, are from India, collected by Major Campbell, mostly from the Panjab.

LEITNER, C. W. Dardu Legends. Indian Antiquary 1, p. 84.

LEWIN, T. H. Progressive Exercises in the Lushai Grammar. Calcutta. 1891. One tale from this work is given by B. Houghton in Indian Antiquary 22, p. 78. I infer from Dr. Jacobs' remark on p. 232 of his Indian Fairy Tales that others are found there.

The Wild Races of South-eastern India. London. W. H. Allen and Co. 1870. Three legends and a fairy story, pp. 134, 140, 224, 238.

LEWIS, A. Bilochi Stories. Allahabad. 1885. An unverified title.

LEWIS, J. P. Sinhalese Stories. Orientalist 2, p. 149. Two stories.

MACAULIFFE, M. Legend of Mīrā Bāī, the Rajput Poetess. Indian Antiquary 32, p. 329.

MACKENZIE, D. A. Indian Fairy Stories. London. Blackie. 1915. Twenty-three stories, assembled by the editor mostly from various literary or folk collections. Almost worthless to students of folklore, because no indication is given as to the source of the individual stories. Moreover, many of the stories are much changed by the editor in his retelling.

MAHESACHANDRADATTA. Folklore in Bengal. Calcutta. 1893. An unverified title.

MALYON, F. H. Some current Pushtu folk stories. Memoirs of the Asiatic Society of Bengal, volume 3. Calcutta. 1913. Pp. 355-405. An unverified title.

MANWARING, A. Marathi Proverbs. Oxford. Clarendon Press. 1899. Contains 1910 proverbs, to twenty-six of which are attached short illustrative stories, pp. 13, 16, 17, 20, 33, 37, 42, 73, 86, 102, 104, 129, 136, 138, 161, 171, 179, 186, 194, 209, 210, 211, 217, 232, 239, 247.

MARTINENGO-CESARESCO, Countess E. A story of the Koh-i-Nur. Folklore Journal 4, p. 252.

MASSON, C. Legends of the Afghan countries, in verse, with various pieces, original and translated. London. J. Madden. 1848. An unverified title.

MAXWELL, G. In Malay Forests. London. Blackwood. 1907. Six stories, pp. 75, 229 ff.

MAXWELL, W. E. Raja Donan, a Malay Fairy-tale. Folklore Journal 6, p. 134, reprinted from the Journal of the Royal Asiatic Society, Straits Branch.

M'CULLOCH, W. Bengali Household Tales. London and New York. Hodder, Stoughton and Co. 1912. Twenty-eight tales of all kinds, intrinsically valuable, and accompanied by references to parallel stories in other Eastern collections, both oral and literary.

MILNE, Mrs. L. and COCHRANE, W. W. The Shans at Home. London. Murray. 1910. Twenty-six stories, mostly good, p. 222 ff.

M'NAIR, Maj. F. and BARLOW, T. L. Folk-Tales from the Indus Valley, edited by W. Crooke. Bombay. 1902. Eighteen short tales of considerable interest, first published in Indian Antiquary 29, pp. 356, 390, 399.

Oral Tradition from the Indus. Brighton. R. Gosden. 1908. A republication of the collection just mentioned.

MUKHARJI, R. S. Indian Folk-lore. Calcutta. Bharat Mihir Press, 25 Roy Bagan St. 1904. Twenty-one fables and fairy tales, most of them good.

MUKHOPADHYAYA, RAMA-SATYA. Indian Folklore. Calcutta. R. K. Dass. 1906. An unverified title.

NARASIMMIYENGAR, V. N. The Legend of Ṛishya Śriṅga. Indian Antiquary 2, p. 140. The familiar story told by priests to enhance the sanctity of a shrine.

Legend relating to Grey Pumpkins. Indian Antiquary 3, p. 28.

NAṬESĀ SĀSTRĪ, Pandit S. M. Folklore in Southern India. Indian Antiquary 13, pp. 183, 226, 256, 262, 286; 14, pp. 77, 108, 134, 153; 15, p. 368; 16, pp. 31, 107, 139, 194, 214, 258, 293, 320; 17, pp. 202, 236, 259, 346; 18, pp. 87, 120, 348; 19, pp. 126, 275, 311; 20, pp. 78, 221, 315; 23, pp. 339, 385; 24, pp. 298, 356; 25, pp. 21, 312; 26, pp. 18, 80; 27, p. 165. Some of these tales were published as Folklore in Southern India, compiled and translated by Paṇdit Naṭesā Sāstrī. 4 parts. Bombay. Education Society's Press. 1884-1893. Twenty-four of them are found also in Kingscote's Tales of the Sun (q. v.). This collection contains altogether forty-five fables and fairy tales translated mostly from Tamil. The authenticity of many of them as oral tales, however, is doubtful on account of their evident literary style, while some are confessedly literary, as, for example, story No. 13 of Tales of the Sun, which is the Alakesa Kathā translated from a Tamil Ms. (see W. A. Clouston, A Group of Eastern Romances and Stories, introduction, p. xxix ff.).

Indian Folk-Tales. Madras. Guardian Press. 1908. Contains in book form the stories published by Naṭesā Sāstrī in the Indian Antiquary.

Tales of Tennali Raman, the famous Court Jester of Southern India. Twenty-one amusing stories. Madras. Natesan and Co. An unverified title.

NEOGI, D. N. Tales, Sacred and Secular. Calcutta. P. Mukhopadhyay and Sons, 46 Bechu Chatterji St. 1912. The first half of this book is made up of twenty folk stories, of which a number are told to inculcate the worship of certain divinities.

The Sacred Tales have also been published separately, I am informed.

NORTH INDIAN NOTES AND QUERIES. The pages of this periodical contain many folk stories, but I have not succeeded in securing access to it, and can therefore give no report concerning its contents, except to say that some stories published in its pages which were collected by W. Crooke have been republished by W. H. D. Rouse in *The Talking Thrush* (q. v.).

O'CONNOR, W. F. T. Folk-Tales from Tibet. London. Hurst and Blackett. 1907. Twenty-two fables and fairy tales.

ORIENTALIST. This periodical is in four volumes, but I have been able to see only the first two.

PANABOKKE, T. B. Sinhalese Folklore. Orientalist 2, p. 174. Two stories.

PANTALU, G. R. Subramiah. Notes on the Folklore of the Telugus. Indian Antiquary 26, pp. 25, 55, 109, 137, 167, 223, 252, 304; 28, p. 155; 32, p. 275. Forty-three fables, some of them very similar to literary prototypes.

Folklore of the Telugus. Madras. G. A. Natesan and Co., Esplanade. 1905. An edition in book form of the collection mentioned above. Now in third edition.

PARKER, H. Village Folk-Tales of Ceylon. 3 vols. London. Luzac and Co. 1910-1914. Contains 266 stories, many with variants. This monumental work is undoubtedly the best collection of Indian folk-tales we have. As a result of its publication the folklore of Ceylon is now more fully reported than that of any other district. Many parallels are given to other oral tales, also to the Kathāsaritsāgara, the Hitopadeśa, Dubois's Pantcha-Tantra, the Jātaka book, and Chavannes's Cinq Cents Contes et Apologues. Each of the three volumes has a good index.

Sinhalese Folklore. Orientalist 2, pp. 26, 53. Two stories republished in his large collection, vol. 1, pp. 204, 108.

PEDLOW, M. R. Folklore of Central Provinces. Indian Antiquary 28, p. 302.

PERERA, A. A. Singhalese Folk-tales and Legends. Indian Antiquary 33, pp. 229, 232. Seventeen legends and stories.

PHILLIPS, J. L. Folklore of the Santals. Orientalist 1, p. 261; 2, p. 24. Three stories.

PIERIS, H. A. Sinhalese Folklore. Orientalist 1, pp. 134, 213. Two stories.

PLAYFAIR, A. L. The Garos. London. D. Nutt. 1909. Seven stories, pp. 118-146.

POSTANS, Mrs. M. Cutch. London. Smith, Elder, and Co. 1839. Nine stories, pp. 18, 79, 85, 104, 124, 155, 195, 197, 199.

RAMABAI (under initials R. D. M.). Four religious legends. Indian Antiquary 16, pp. 154, 261, 288, 291.

RAMASWAMI RAJU, P. V. Indian Fables. London. S. Sonnenschein and Co. 1st ed. 1887; 2d ed. 1901. Contains 106 fables. This work would be much more valuable if the collector had only told us where the stories were collected.

The Tales of the Sixty Mandarins. London and New York. Cassell and Co. No date but about 1886. Sixty stories gathered from many lands, of which eleven are from India, pp. 22, 26, 35, 39, 91, 97, 109, 128, 181, 203, 208. Some of these seem to be literary.

RAO, C. HAYAVADANA. Tales of Komati Wit and Wisdom. Madras. G. A. Natesan and Co. 1907. Twenty-four stories of which only about a half are good.

New Indian Tales. Madras. G. A. Natesan and Co. 1910. Nineteen stories, most of them good.

Tales of Mariada Raman. Madras. G. A. Natesan and Co. An unverified title.

The Son-in-Law Abroad and other Indian folk-tales. Madras. G. A. Natesan and Co. An unverified title.

ROSAIRO, A. de. Tamil Folklore. Orientalist 2, p. 183.

ROSE, H. A. Legends of Mohan Bari. Indian Antiquary 37, p. 110.

Mohiye ki Har, or Bar. Indian Antiquary 37, p. 299; 38, pp. 40, 69.

Ballad of the Haklās of Gujrat in the Panjab. Indian Antiquary 37, p. 209.

Legend of the Khan Khwas and Sher Shah, the Changalla (Mughal) at Delhi. Indian Antiquary 38, p. 113.

See also ELLIOTT and ROSE.

ROSE, H. A. and TEMPLE, R. C. See TEMPLE, R. C. Legends of the Panjab.

ROUSE, W. H. D. The Talking Thrush, and other tales from India, collected by W. Crooke and retold by W. H. D. Rouse. London. J. M. Dent and Co. 1st ed. 1899; 2d ed. 1902. Forty-three beast fables, all excellent specimens of their class. These stories first appeared in *North Indian Notes and Queries.*

ROY, S. C. The Mundas and their Country. Calcutta. City Book Co.; Thacker, Spink and Co. 1912. The appendix to this work contains two cosmogonical and historical legends of the Mundas.

SANKUNNI. Folklore in Malabar. Calicut. 1902. An unverified title.

SARMA, Pandit B. D. A Folktale from Kumaon. Folklore 8, p. 181.

SENĀNĀYAKA, A. M. A Collection of Sinhalese Proverbs, Maxims, Fables, etc., found in the 'Atīta-Vākya-Dīpanīya,' compiled and translated into English. Reviewed by H. White in the Orientalist 1, p. 236; and listed in Folk-Lore Record 4, p. 201. I know nothing more about this book, altho its title seems to show that the contents are literary, not oral.

SHAKESPEAR, J. Folk-Tales of the Lushais and their Neighbors. Folk-Lore 20, p. 388. Fourteen stories, mostly legends.

The Lushei Kuki Clans. London. Macmillan. 1912. Fourteen stories, pp. 92 ff., 176, 207.

SHIPP, J. The k'hauni kineh-walla. London. 1832. An unverified title.

SINHALESE FOLKLORE. Two unsigned stories under this title from the Literary Supplement to the Examiner. Orientalist 2, p. 147.

SIVASANKARAM, T. Telugu Folklore. Indian Antiquary 35, p. 31.

SKEAT, W. W. Malay Magic. New York and London. Macmillan and Co. 1900. Contains about fifty stories. See index under 'Legends.'

Fables and Folk-Tales from an Eastern Forest. Cambridge. University Press. 1901. Twenty-six stories, nearly all of them fables, mostly of high quality.

SMEATON, D. M. The Loyal Karens of Burmah. London. Kegan Paul, Trench, and Co. 1887. One story of a cheat, eight fables, and two legends, all good; pp. 90, 100, 117 ff., 173.

SRIKANTALIYAR, K. Folk-Tale about the Komattis. Indian Antiquary 21, p. 93.

STEEL, F. A. and TEMPLE, R. C. Panjab Stories. Indian Antiquary 9, pp. 205, 280, 302; 10, pp. 40, 80, 147, 228, 331, 347; 11, pp. 32, 73, 163, 226; 12, pp. 103, 175. Twenty-one good fables, fairy tales, and cumulative rimes.

Kashmir stories. Indian Antiquary 11, pp. 230, 259, 282, 319, 340. Nine stories.

Wide-awake Stories. Bombay, Education Society's Press; London, Trübner and Co. 1884. Forty-three fables, fairy tales, cumulative rimes, and legends, most of them taken from the two collections noted above and Temple's Legends of the Panjab. The peculiar value of this book lies in the Survey of Incidents at the end of it. This is a fairly good tabulation of the incidents in Wide-awake Stories, M. Stokes's *Indian Fairy Tales,* M. Frere's *Old Deccan Days,* L. B. Day's *Folk-Tales of Bengal,* R. C. Temple's *Legends of the Panjab* vol. 1, and G. H. Damant's 'Bengal Tales' published in the *Indian Antiquary.*

Tales of the Punjab. London and New York. Macmillan and Co. 1894. A second edition of the preceding work.

STEELE, T. Kusa Jātakaya, a Buddhistic Legend. London. Trübner and Co. 1871. The appendix contains fourteen Sinhalese folk-tales, most of them good, and some of them not duplicated in Parker's *Village Folk-Tales of Ceylon.*

STOKES, M. Indian Fairy Tales. Calcutta. Privately printed. 1879. Second Edition, London. Ellis and White. 1880. Thirty first-rate fables and fairy tales.

SUNDARAM, T. M. Tales of Raya and Appaji. Madras. Natesan and Co. An unverified title.

SWYNNERTON, C. Indian Nights' Entertainment. London. E. Stock. 1892.

The Adventures of the Panjāb Hero Rājā Rasālu and other Folk-Tales of the Panjāb. Calcutta. W. Newman and Co. 1884. The stories of this collection are included in the following better known book.

Romantic Tales from the Panjāb. London. A. Constable and Co. 1903.

Romantic Tales from the Panjāb, with Indian Nights' Entertainment. London. A. Constable and Co. 1908. An edition in one volume of the preceding works. Ninety-seven anecdotes, fables, fairy tales, and heroic legends, well selected and well told. The version of the Rasālu legends is especially fine. Unfortunately no parallels are pointed out to any of the stories. A few of these stories appeared in the Journal of the Asiatic Society of Bengal 52, p. 81, and four of the Rasālu legends in the Folk-lore Journal 1, p. 129.

TAGLIABUE, C. Proverbi, detti e legende indostani. Roma. Casa edit. It. (R. Inst. Or. in Napoli. Pubbli. sci. v. 4). 1899. An unverified title.

TALEYARKAN, D. A. Legend of Vellur. Indian Antiquary 2, p. 172.

TAW SEIN KO. Burmese Folklore. Indian Antiquary 18, p. 275; 19, p. 437; 22, p. 159. Three stories.

TAYLOR, S. M. Indian Folk-tales. Folk-lore 6, p. 399; 7, p. 83. Thirteen stories from Bhopal.

TEMPLE, R. C. Legends of the Panjab. 3 volumes. Bombay, Education Society's Press; London, Trübner and Co. Vol. 1, 1884; vol. 2, 1885; vol. 3, 1900. Fifty-nine heroic and religious legends, translated from Panjābi verse. A very important collection. Some of the stories, in an abbreviated form, were included in *Wide-awake Stories* (see under Steel and Temple).

See also STEEL and TEMPLE.

TEMPLE, R. C. and ROSE, H. A. Legends from Panjab. Indian Antiquary 35, p. 300; 37, p. 149; 38, pp. 81, 311; 39, p. 1. Four legends.

THORBURN, S. S. Bannú; or, Our Afghan Frontier. London. Trübner. 1876. About fifty stories, mostly fables, are included in this work.

THORNHILL, M. Indian Fairy Tales. London. Hatchard's. 1889. Twenty-six fairy stories and anecdotes.

UPRETI, G. D. Proverbs and Folklore of Kumaun and Garhwal. Lodiana. Lodiana Mission Press. 1894. Scattered thru this book are one hundred and twenty-five stories, chiefly fables, most of them valuable.

VANDYOPADHYAYA, Kasindranātha. Popular Tales of Bengal. Calcutta. Herald Printing Works. 1905. An unverified title.

VENKATASWAMI, M. N. Folk-tales of Central Provinces. Indian Antiquary 24, p. 244; 25, pp. 48, 109; 26, pp. 54, 104, 133, 165, 195, 280; 28, p. 193; 30, pp. 31, 110, 200; 31, p. 447; 32, p. 97. Twenty-three fables and fairy tales, most of them good.

Folklore from Dakshina Desa. Indian Antiquary 34, p. 210. Two stories.

Puli Raja, or the Tiger Prince (a South Indian story). Folk-lore 13, p. 79.

VENKETSWAMI. See VENKATASWAMI.

VISUVANATHAPILLAI, N. Tamil Folklore. Orientalist 2, p. 145.

WADDELL, L. A. Folklore in Tibet. Indian Antiquary 25, p. 105.

WADIA, P. T. H. Folklore in Western India. Indian Antiquary 14, p. 311; 15, pp. 2, 46, 171, 221, 365; 16, pp. 28, 188, 210, 322; 17, pp. 75, 128; 18, pp. 21, 146; 19, p. 152; 20, p. 107; 21, p. 160; 22, pp. 213, 315; 23, p. 160. Twenty stories, all full of familiar incidents, but many of them rather dull.

WATSON, J. W. Story of Rānī Pinglā. Indian Antiquary 2, p. 215.

Legend of the Rānī Tunk. Indian Antiquary 2, p. 339.

WILLISTON, T. P. Hindu Tales Retold. Chicago. Rand, McNally and Co. 1917. Retelling for school use of a number of stories that seem to have been taken from various collections of Indian folk-tales.

WOOD, A. In and Out of Chanda. Edinburgh. Foreign Mission Board. 1906. Part ii of this book consists of five tales, which are styled 'a valuable contribution to our knowledge of Indian folklore.' Four of them are paraphrases, if not direct translations, of stories in the Tutinameh, probably through the Hindī Totā Kahāni. The other is a translation of the Vetālapañcaviṁśati story of Śaṅkacūḍa and Jīmūtavāhana, doubtless from a vernacular version.

VITA.

William Norman Brown, only son of George William and Virginia A. (Clark) Brown, was born in Baltimore, Maryland, June 24, 1892. He first attended school at Princeton, Missouri. In October, 1900, he went to India with his parents, where he lived until May, 1905. There he attended schools at Landour, United Provinces of Agra and Oudh; Harda, Central Provinces; and Jabalpur, Central Provinces. He prepared for college at Hiram College Preparatory School from September, 1905, until June, 1908; and entered the Johns Hopkins University in October, 1908, graduating in 1912 with the degree of Bachelor of Arts. In October, 1912, he entered the graduate school of the Johns Hopkins University, which he attended until June, 1916, as a student of Sanskrit and Comparative Philology, Arabic, and Oriental History; and in June, 1916, was graduated with the degree of Doctor of Philosophy. He held the university fellowship in Sanskrit and Comparative Philology during the years 1913-14 and 1914-15 and a fellowship by courtesy during the year 1915-16. While a student in the graduate department of the Johns Hopkins University he attended lectures under Professors Bloomfield, Haupt, Gildersleeve, Collitz, and Miller, Dean Griffin, Dr. Ember, Dr. Blake, Dr. Edgerton, and Dr. Schick. He is grateful to all of these for their leadership and inspiration, and especially so to Professor Bloomfield. Since October, 1916, he has been the incumbent upon a Harrison Research Fellowship in Sanskrit at the University of Pennsylvania, with the exception of an interval of nearly nine months, from March, 1918, until January 1, 1919, during which he was in war service, part of the time in a civilian capacity with the United States Army, the rest of the time as a member of the United States Navy.